



COLLECTION OF  
THE LATE  
EMIL WINTER



IMPORTANT BARBIZON AND  
OTHER PAINTINGS

BRONZES BY RODIN AND BARYE

FRENCH AND ITALIAN  
FURNITURE

TAPESTRIES • RUGS • SILVER



PUBLIC AUCTION SALE

JANUARY 15, 16, AND 17 AT THE

PARKE-BERNET GALLERIES • INC

NEW YORK

1942

119.8

U2

THE METROPOLITAN MUSEUM  
OF ART

THE LIBRARY



PRESENTED BY

.....PARKE-BERNET GALLERIES.....

99382







Digitized by the Internet Archive  
in 2018 with funding from  
The Metropolitan Museum of Art

<https://archive.org/details/importantbarbizo00park>



SALE NUMBER 336

FREE PUBLIC EXHIBITION

*From Saturday, January 10, to Time of Sale  
Weekdays 9 to 5:30 • Closed Sunday*

PUBLIC AUCTION SALE

*Paintings: Thursday and Friday Evenings  
January 15 and 16 at 8:15*

*Other Art Property: Thursday, Friday and Saturday  
January 15, 16, and 17 at 2 p.m.*



EXHIBITION & SALE AT THE  
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

PLAZA 3-7575



*Sales Conducted by*

HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR • LOUIS J. MARION

1942



VIEW OF "LYNDHURST"

Residence of the Late Emil Winter at Pittsburgh, Pa.

# IMPORTANT BARBIZON & OTHER PAINTINGS

BRONZES BY RODIN AND BARYE

BRUSSELS TAPESTRIES & RUGS

FRENCH AND ITALIAN FURNITURE

SILVER, LINENS & OTHER FINE APPOINTMENTS

*Collection of the Late*

EMIL WINTER

*Removed from His Residence*

*"Lyndhurst"*

*Pittsburgh, Pa.*

SOLD BY ORDER OF THE EXECUTORS



PUBLIC AUCTION SALE

JANUARY 15, 16, AND 17

PARKE-BERNET GALLERIES · INC

NEW YORK · 1942



## N O T E

---

Four items in the present catalogue are the property of Mr Dwight Winter, son of the late Emil Winter, and are included herein and sold by his order. They comprise catalogue numbers 360, 412, 579, and 598.

Every other item in the catalogue is the property of the estate of the late Emil Winter, sold by order of the executors of his estate.

# CONDITIONS OF SALE



The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

MS 79/43

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless exempt from the payment thereof, the buyer will be required to pay the Federal Excise Tax, effective October 1, 1941, equivalent to 10 per centum of the price for which so sold on "all articles commonly or commercially known as jewelry, whether real or imitation; pearls, precious or semi-precious stones and imitations thereof; articles made of, or ornamented, mounted or fitted with precious metals or imitations thereof; watches and clocks and cases and movements therefor; gold, gold-plated, silver, silver-plated or sterling flatware or hollow ware, etc." Also on "articles made of fur on the hide or pelt, and articles of which such fur is the component material of chief value."

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE · OTTO BERNET · HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

*Telephone* PLAZA 3-7573

*Cable* PARKGAL

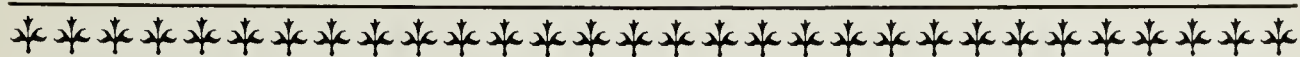
HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*



# ORDER OF SALE



## FIRST SESSION

THURSDAY AFTERNOON, JANUARY FIFTEENTH

Table Glass	I- 13
Table China	14- 24
Linens and Laces	25- 89
French Furniture and Decorations	90-152
Damasks, Brocades, and Velvets, Principally	
Window Hangings	153-170
Domestic Carpets	171-189

## SECOND SESSION

THURSDAY EVENING, JANUARY FIFTEENTH

Paintings	190-243
-----------	---------

## THIRD SESSION

FRIDAY AFTERNOON, JANUARY SIXTEENTH

Books on Fine Art and Architecture	244-275
Japanese Ivory Carvings	276-287
Silver and Silver-Plated Ware	288-346
French Furniture, Bronzes, and Decorations	347-414

## FOURTH SESSION

FRIDAY EVENING, JANUARY SIXTEENTH

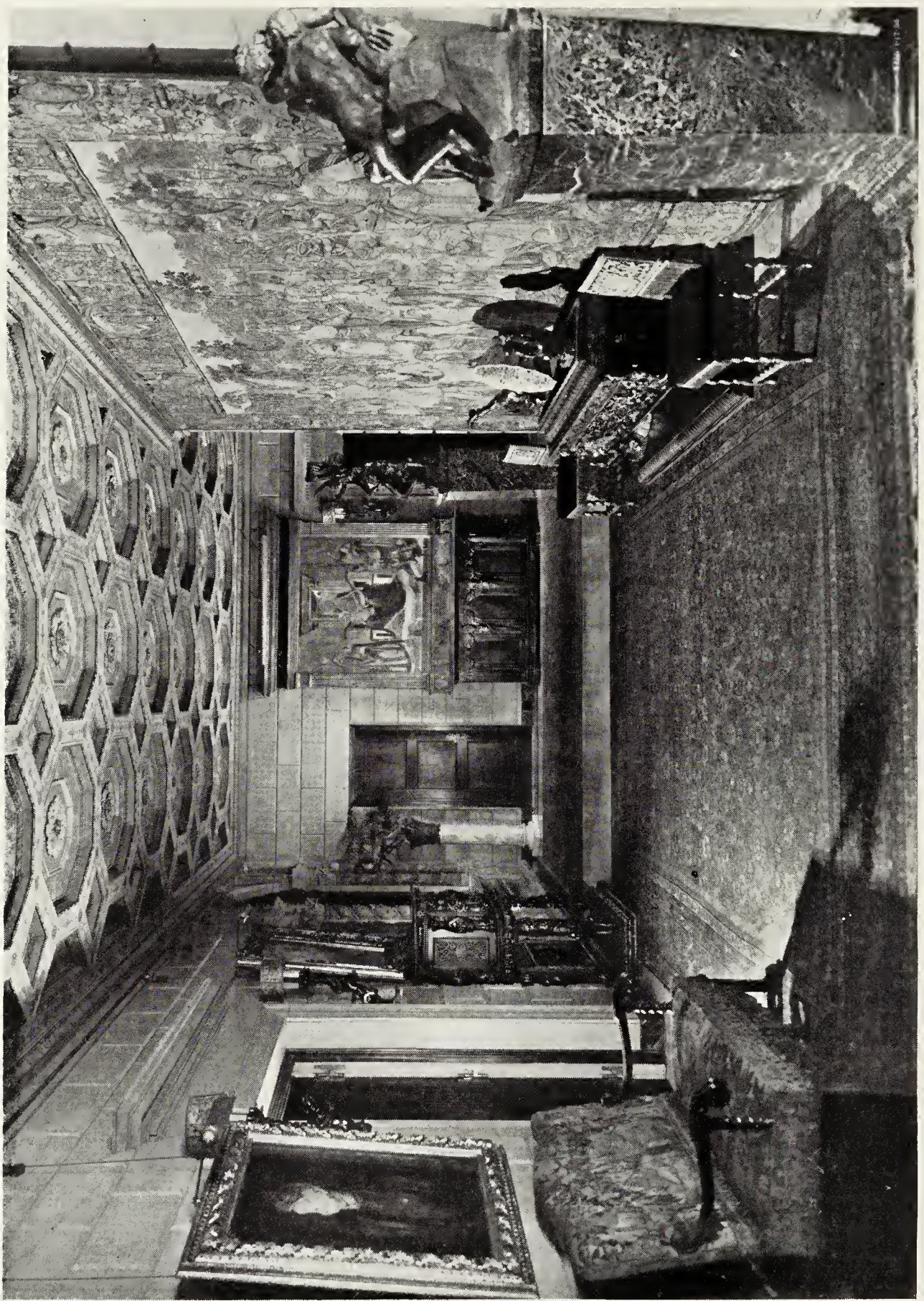
Paintings	415-464
-----------	---------

## FIFTH AND LAST SESSION

SATURDAY AFTERNOON, JANUARY SEVENTEENTH

French and Other Silver, Including Orfevriere	
by Odier of Paris	465-525
Bronzes by Barye, Rodin, Manship, and Others	526-546
Italian Renaissance Bronzes	548-558
Renaissance Furniture and Decorations	559-606
Tapestries	607-611
Oriental Carpets	612-624





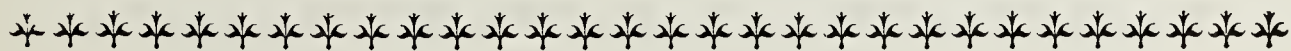
VIEW OF THE GRAND HALL AT "LYNDHURST"



# FIRST SESSION

Thursday, January 15, 1942, at 2 p. m.

CATALOGUE NUMBERS 1 TO 189 INCLUSIVE



## TABLE GLASS

### 1. TWELVE GOLD-DECORATED GLASS SHERRIES, WITH CANAPÉ PLATES

30 - Conical goblet and round plate, with gold borders tooled with rosetted leaf  
*vinceaux*. [Lot.] *Diameter of plates 7<sup>3</sup>/<sub>4</sub> inches*

### 2. TWENTY-FIVE DECORATED GLASS LIQUEURS

25 - Nine tall stem liqueurs variously tinted and with peacock-feather decoration;  
eleven gold-decorated funnel-shaped liqueurs; and five small quatrefoil goblets  
with tiny ruby enamel medallions. [Lot.]

### 3. TWELVE STOURBRIDGE RUBY CUT GLASS WINES

45 - Ruby goblet finely cut in reserve with leaf volutes enclosing blossoms, above bead  
festoons and a floral vine; hexagonal clear-cut stem.  
[See illustration of two]

### 4. ELEVEN STOURBRIDGE CUT GLASS TUMBLERS AND EIGHT COCKTAILS

17 10 - Footed tumbler with design of the preceding; cocktails cut with rosetted heart-  
shaped palmettes. [Lot.]  
[See illustration of one]

### 5. TEN EMERALD-TINTED CUT GLASS HOCKS

30 - Emerald-tinted bowl cut with mounting stems of primroses, on tall knopped and  
ridged hexagonal clear stem and floral foot.  
[See illustration of one]

### 6. TWENTY-TWO DECORATED GLASS WINES

47 10 - Ten champagnes with allover floral decoration in gilding; six quatrefoil clarets  
with white enamel floral band and six with gilded decoration. [Lot.]  
[See illustration of one]

### 7. TWELVE FINELY CUT GLASS FUNNEL-SHAPED WINES

17 10 - Cut with hatched squares and palm leaf fans, on hexagonal ridged stem and star-  
cut foot.  
[See illustration of one]

*Illustration of numbers 3 to 7 inclusive appears on the following page.*





[9]

[3]

[10]

[3]

[9]

AT TOP: NUMBERS 4-5-6-7-8

8. FOURTEEN STOURBRIDGE CUT GLASS SHERRIES

30-

Finely carved with a series of curved leaf plumes from which spring stems of blossoms; baluster stem and leaf-cut foot.

[See illustration of one]

9. TWELVE GOLD-DECORATED RUBY-TINTED GLASS HOCKS

77<sup>10</sup>-

Ruby-tinted bowl and clear trumpet stem richly incrustated in gold with voluted leaf vines and scroll border, and central knob with tiny rosette bosses.

[See illustration of two]

10. SIXTEEN GOLD-DECORATED GLASS WINES

75-

Tooled with a border of rococo gold leaf scrolls, cartouches, and floral festoons.

[See illustration of one]

11. ELEVEN DECORATED GLASS FINGER BOWLS WITH TWELVE TRAYS, AND TWO COMPOTES

50- Bowls and trays etched in gilding with foliated and beaded C-scroll cartouches; large and small hexafoil compotes with grapevine decoration. [Lot.]  
*Diameters of compotes 6 and 8 1/2 inches*

12. TWELVE DECORATED GLASS COMPOTE PLATES

50- Deep plate, with emerald green border ornamented with a gilded floral ring.  
*Diameter 9 3/4 inches*

13. THREE DECORATED GLASS VASES

15- Venetian blown and tinted tulip goblet with twisted floral stem; hexagonal vase etched with a hunting scene; and a favrile glass pear-shaped vase by L. C. Tiffany, signed. [Lot.]  
*Heights 10 1/4, 7, and 6 inches*

TABLE CHINA

14. TWELVE LIMOGES DECORATED PORCELAIN TEACUPS AND SAUCERS

17 1/2- Borders of gilded stripes and formal ornament, reserved with small cartouches painted with blossoms in colors, the cups footed; some imperfections.

15. ELEVEN VIENNA GOLD-DECORATED PORCELAIN BOUILLONS AND TWELVE SAUCERS

22 1/2- Characteristic panel decoration in pastel colors in a cream glaze, with lavish gilded ornament; three pieces imperfect. [Lot.]

16. TWELVE MINTON TURQUOISE BLUE AND WHITE PORCELAIN SERVICE PLATES

37 1/2- Plain white centre, turquoise blue border with gilded monogram, between formal gilded rings.  
*Diameter 9 3/4 inches*  
 From Gilman Collamore & Co., New York

17. FOURTEEN CAULDON HAND-PAINTED BLEU DU ROI PORCELAIN DESSERT PLATES

75- The cavetti painted with naturalistic bouquets of pink, yellow and red roses with green foliage, signed S. Pope; scalloped deep blue and gilded border.  
*Diameter 8 3/4 inches*

18. TWELVE LIMOGES WHITE AND GOLD PORCELAIN TERRAPIN PLATES

20- Deep plate with hexafoil cavetto and gold-incrusted border reserved with tiny turquoise blue floral cartouches; small chips.  
*Diameter 7 1/2 inches*

19. TWELVE DOULTON BURSLEM HAND-PAINTED BUFF PORCELAIN  
GAME PLATES

55- Delicately painted with various species of game — teal, partridge, pheasant, ptarmigan — in landscape, signed H. Mitchell; scrolled buff border with molded floral cartouches enriched with gilding. *Diameter 9 inches*

From Gilman Collamore & Co., New York

20. LIMOGES DECORATED PORCELAIN FISH PLATTER AND TWELVE PLATES

40- Decorated with a carp overhanging a rectangular black glazed panel, within cream and gilded floral border; two imperfect. Together with a royal blue sauce boat, chipped. [Lot.] *Length of platter 24 inches*

21. ROYAL WORCESTER CREAM PORCELAIN DINNER SERVICE

340- Service for eighteen of bouillon cups and saucers, soup plates, dinner plates, dessert plates, salad plates, bread and butter plates, berry dishes, teacups and saucers, *demitasses* and saucers, two pairs of oval platters, and a pair of vegetable dishes; plain cream ware with tooled gold rim, 'Athena' pattern. Together with a Cauldon sauce boat, slightly differing. [Lot.]

22. ROYAL WORCESTER CREAM PORCELAIN DINNER SERVICE

220- Sixteen bouillon cups and saucers, eighteen soup plates, eighteen dinner plates, seventeen dessert plates, fourteen salad plates, fifteen bread and butter plates, fifteen berry dishes, eleven teacups and eighteen saucers, twelve *demitasses* and fifteen saucers, two pairs of oval platters, and a pair of vegetable dishes; matching the preceding. Together with a Cauldon sauce boat, slightly differing. [Lot.]

23. AHRENFELDT LIMOGES CREAM PORCELAIN PART SERVICE

35- Nine dinner plates, twenty-three bread and butter plates, and ten *demitasses* and saucers; narrow tooled gold rim band. Together with a pair of Royal Worcester oval vegetable dishes. [Lot.]

24. EIGHTEEN LIMOGES, BELLEEK, AND OTHER PORCELAIN  
COFFEE CUPS AND TWENTY-ONE SAUCERS

50- Set of eight Limoges gold-decorated cups and fourteen saucers; two Belleek cabinet cups and saucers; two Limoges cups and saucers in pink and blue, respectively; and six other assorted cups and five saucers. Some chips. [Lot.]



## LINENS AND LACES

25. TWENTY-NINE HEMSTITCHED LINEN DAMASK HAND TOWELS  
In three patterns, fifteen with monogram; some show wear. [Lot.]  
27-56
26. THIRTY-TWO HEMSTITCHED LINEN DAMASK LARGE TOWELS  
Fine linen with *damassé* peony design.  
70-
27. TWENTY-SIX LINEN DAMASK LARGE TOWELS  
Twelve hemstitched, with garland pattern, monogrammed; seven with trellis pattern; and seven with scalloped edge. [Lot.]  
40-
28. TWENTY-FOUR HEMSTITCHED LINEN DAMASK LARGE TOWELS  
Fine linen *damassé* with arabesque floral borders.  
55-
29. TWENTY-SIX HEMSTITCHED LINEN DAMASK HAND TOWELS  
In two patterns. [Lot.]  
35-
30. FIFTY-ONE HEMSTITCHED HUCK LINEN HAND TOWELS  
Assorted patterns, some worn. As exhibited. [Lot.]  
55-
31. TWENTY-FOUR HEMSTITCHED HUCK LINEN LARGE TOWELS  
Plain towel.  
45-
32. TWENTY-FOUR HEMSTITCHED HUCK LINEN LARGE TOWELS  
Similar to the preceding; a few show wear.  
40-
33. EMBROIDERED LAWN GARNITURE  
Large sheet and pillow cover embroidered with bouquets at the corners, flounced. Together with a pair of embroidered and monogrammed handkerchief linen pillow covers and another in plain percale. [Lot.]  
40-
34. TWO LINEN AND PERCALE GARNITURES  
Each consisting of a pair of double sheets and a pair of pillow cases with drawn-work borders. Together with a monogrammed single top sheet. As exhibited. [Lot.]  
30-
35. NINE LINEN AND PERCALE HEMSTITCHED SHEETS AND TWELVE PILLOW CASES  
Double sheets, some repaired. As exhibited. [Lot.]  
22-56
36. SIX HEMSTITCHED PERCALE SHEETS AND SIX BOLSTER CASES  
Double sheets; as exhibited. [Lot.]  
32-56

- 45- 37. SIX HEMSTITCHED PERCALE SHEETS AND SIX BOLSTER CASES  
Double sheets; as exhibited. [Lot.]
- 45- 38. TWELVE LINEN AND PERCALE SHEETS  
Assorted, some hemstitched, three monogrammed. As exhibited. [Lot.]
- 45- 39. SIX HEMSTITCHED LINEN SHEETS  
Double sheets, as exhibited. [Lot.]
- 60- 40. TWENTY-SIX HEMSTITCHED PERCALE PILLOW CASES  
Including seven envelope and four bolster cases; some repaired. As exhibited.  
20- [Lot.]
- 15- 41. SIX DIMITY BEDSPREADS  
In two patterns. [Lot.]
- 60- 42. PAIR EMBROIDERED LINEN AND FILET LACE BEDSPREADS  
The centre and borders inset with nine filet lace cartouches depicting groups of musical figures, nymphs, and cupids, surrounded by elaborate cutwork embroidery and enhanced with small insets of Burano lace worked with cupids and birds. Single size. 2 yards 24 inches x 2 yards
- 60- 43. PAIR POINT DE VENISE LACE BEDSPREADS  
Ecu lace centring a cartouche of Abundance flanked by amors, with vases of flowers below; wide borders with floral design joined by *brides* and square mesh. Together with a large *écru* Bruges lace pillow cover. [Lot.] 3 yards x 2 yards 4 inches
- 20- 44. THREE LINEN AND LACE BOUDOIR CUSHIONS  
One lunette-shaped, a pair circular; composed of embroidered linen and net and val lace insertions. [Lot.]
- 21- 45. THREE EMBROIDERED LINEN AND LACE BOUDOIR CUSHIONS  
One with large medallion of *point de Venise* lace worked with amors, one with filet lace medallion, and a heart-shaped pillow; over pink silk. [Lot.]
- 57 1/2- 46. FOUR EMBROIDERED LINEN AND LACE BOUDOIR CUSHIONS  
Two inset with *point de Venise* cartouches worked with nymphs and cupids; one paneled with *Venise* lace; the fourth with large medallion of filet lace. Over pink and green satin.

## 47. PAIR EMBROIDERED LINEN AND LACE BOUDOIR CUSHIONS

Cutwork floral embroidery centred with a *Venise* lace basket of flowers and with filet lace corner medallions; over shell pink satin.

30-

## 48. TWO PAIRS CUTWORK LINEN AND LACE BOUDOIR CUSHIONS

With elaborate cutwork floral embroidery; a pair inset with filet lace, over pink satin, a pair with *point de Venise* lace medallion over biscuit satin.

35-

## 49. WHITE SATIN DAMASK LUNCHEON SET

Cloth, twelve large, and twelve small napkins; *damassé* with a seated nymph and rococo border of roses; a few napkins cream tone. [Lot.] 1 yard 32 inches square

45-

## 50. THREE LINEN DAMASK TABLECLOTHS AND FORTY-SIX NAPKINS

Banded pattern; as exhibited. [Lot.]

60-

2 yards 20 inches x 2 yards

2 yards 10 inches x 2 yards 6 inches

2 yards x 1 yard 32 inches

## 51. THREE LINEN DAMASK TABLECLOTHS AND FIFTY-NINE NAPKINS

Banded pattern, with some variations; as exhibited. [Lot.]

45-

Two: 2 yards 19 inches square

One: 2 yards 8 inches square

## 52. EMBROIDERED LINEN AND POINT DE VENISE LACE CENTREPIECE

Circular cloth with embroidered linen centre and wide border of *écru point de Venise* worked with *affrontés* angels flanking floral urns. Diameter 28 inches

25-

## 53. THREE LINEN DAMASK TABLECLOTHS AND SEVENTY NAPKINS

One cloth and the napkins with banded pattern, twelve napkins having embroidered monogram; two cloths with floral patterns. As exhibited. [Lot.]

40-

One: 3 yards 29 inches x 2 yards 16 inches

Two: 3 yards x 2 yards 18 inches

## 54. CUTWORK LINEN AND FILET LACE TEA CLOTH

Embroidered linen centre with filet lace insets and small *point de Venise* corner medallions, surrounded by a wide border of solid shaded filet exhibiting nymphs, flanking a floral urn, and pairs of lovers. 1 yard 28 inches square

65-





[NUMBER 55]

310- 55. POINT DE VENISE LACE AND EMBROIDERED LINEN CIRCULAR TEA CLOTH  
Wide border of *Venise à relief* developing an elaborate Renaissance pattern of nymphs, cupids, angels, and scrolling foliations, enclosing cutwork-embroidered linen inset with stellate medallion and six shaped cartouches of finer *point de Venise*.  
Diameter 2 yards

[See illustration]

62<sup>10</sup> 56. TWO LINEN DAMASK BANQUET CLOTHS AND FORTY NAPKINS  
Assorted floral designs, the napkins in two patterns. [Lot.]  
5 yards 18 inches x 2 yards 18 inches  
4 yards 18 inches x 2 yards

57. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-ONE NAPKINS

Foliage designs, the napkins in three sets. As exhibited. [Lot.]

2 yards 24 inches x 2 yards 20 inches

2 yards 9 inches square

2 yards 15 inches square

58. TWO LINEN AND FILET LACE TEA CLOTHS, TWENTY-FOUR NAPKINS, AND TWENTY-EIGHT DOILIES

35- Square linen cloth and twelve matching napkins inset with a filet rectangle with initial W; circular cloth with wide filet lace border; eighteen small and ten larger filet lace doilies; and twelve linen damask tea napkins with guipure lace borders. [Lot.]

*Cloths: 35 inches square and 29 inches diameter*

59. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-SIX NAPKINS

50- Assorted floral designs; two dozen napkins with floral patterns; and twelve uncut napkins with rose pattern, new condition. [Lot.]

2 yards 20 inches x 2 yards 12 inches

2 yards 10 inches square

2 yards 20 inches square

60. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-SIX NAPKINS

55- Two cloths with twelve matching napkins and twelve very similar; one cloth with floral pattern; twelve rose-pattern napkins. [Lot.]

*Two: 3 yards x 2 yards 18 inches*

*One: 2 yards 22 inches x 2 yards 19 inches*

61. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-SIX NAPKINS

50- Floral patterns; napkins with rose design in two patterns. [Lot.]

*Two: 2 yards 21 inches square*

*One: 2 yards 20 inches x 2 yards 17 inches*

62. CUTWORK LINEN, FILET LACE AND POINT DE VENISE BANQUETING CLOTH

330- With wide frame of filet lace separating a centre panel and wide border of cutwork-embroidered linen, the centre inset with a floral cartouche and two small quatrefoil cornucopia medallions of *point de Venise*, the border with twelve cartouches of filet lace worked with lovers, nymphs and cupids, and eight fruit tree medallions in Venise lace; scalloped filet edging.

*3 yards 18 inches x 2 yards 20 inches*

[See illustration on the following page]





[NUMBER 62 IN PART]



## 63. THREE DAMASK TABLECLOTHS AND THIRTY-THREE NAPKINS

32 56 Two linen and a cotton damask cloth; napkins in three patterns. As exhibited.  
[Lot.]

Two: 2 yards 15 inches x 1 yard 9 inches

One: 2 yards 13 inches x 2 yards

## 64. CUTWORK LINEN, FILET LACE AND POINT DE VENISE CIRCULAR LUNCHEON CLOTH

80- Filet lace centre with cutwork linen medallion surrounded by six cartouches of *Venise* lace depicting figures of huntsmen, nymphs, etc.; wide linen border embellished with twelve medallions in *point gaze*, scalloped filet edge.

Diameter 2 yards 18 inches

## 65. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-FOUR NAPKINS

35- With oak-leaf and floral designs, the napkins in three patterns, As exhibited.  
[Lot.]

2 yards 21 inches x 2 yards

2 yards 22 inches x 2 yards 20 inches

2 yards 22 inches x 2 yards 17 inches

## 66. TWO HANDKERCHIEF LINEN AND LACE CENTREPIECES, AND THIRTY-FIVE DOILIES

45- Circular cloths, one with border of Milan and *point de Venise* laces, the other with floral border of *Duchesse de Bruges* lace; stained. Together with two dozen fine Duchesse lace doilies, in two patterns, and eleven larger doilies with linen centres, all worked with the initial W. [Lot.]

Diameters 23 and 26 inches

## 67. TWO LINEN DAMASK TABLECLOTHS AND THIRTY-FIVE NAPKINS

65- Cloth with floral pattern and twenty-four napkins very similar; leaf-pattern cloth; and eleven floral napkins. [Lot.]

5 yards 4 inches x 2 yards 2 inches

3 yards 4 inches x 2 yards 26 inches

## 68. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-FIVE NAPKINS

With floral designs, the napkins in two patterns. As exhibited. [Lot.]

2 yards 17 inches square

2 yards 21 inches x 2 yards 15 inches

3 yards 18 inches x 2 yards 18 inches

## 69. CUTWORK LINEN, FILET LACE AND POINT DE VENISE BANQUETING CLOTH

225- Narrow linen centre with frame of cutwork floral embroidery inset with twelve filet and *Venise* lace medallions; surrounded by a wide solid border of shaded filet developing an elaborate Louis XV pattern of amors, birds, and floral ornament.

5 yards 18 inches x 2 yards 24 inches

70. TWO LINEN DAMASK BANQUET CLOTHS AND THIRTY-SIX NAPKINS

Leaf-scroll designs, the napkins in two patterns, some in new condition. [Lot.]

6 yards 8 inches x 2 yards 18 inches

75

71. CUTWORK LINEN, POINT DE VENISE AND FILET LACE BANQUETING CLOTH

Centred with a filet lace quatrefoil depicting a *musicale*, surrounded by eight cartouches of filet alternating with four shaped medallions and four corner cartouches in *point de Venise* worked with figures in *point gaze*, surrounded in turn by sixteen smaller medallions of filet and two pairs of *Venise* lace, all framed in rococo cutwork embroidery; scalloped filet edge.

3 yards x 2 yards 12 inches

720

[See illustration]

72. TWO LINEN AND LACE TEA CLOTHS AND FIFTY DOILIES

Set of square cloth and twelve square doilies in *fil tiré* linen with borders of Irish lace; circular cloth with *Duchesse* lace frame inset with filet medallions and with torchon insertions; and forty round doilies in three patterns, with Cluny lace borders. [Lot.]

33

73. LINEN DAMASK AND POINT DE VENISE LACE BANQUETING CLOTH AND TWELVE NAPKINS

Fine damask cloth with hemstitched border, the centre panel with embroidered monogram and wide frame of *point de Venise* with rich floral design; a few minute repairs. Together with twelve matching twenty-six inch napkins inset with lace at the corners. [Lot.]

3 yards 18 inches x 2 yards 24 inches

715

74. THREE LINEN DAMASK TABLECLOTHS AND THIRTY-SIX NAPKINS

Assorted floral patterns; including twenty-four uncut napkins in new condition. [Lot.]

Two: 2 yards 10 inches square

One: 2 yards 19 inches square

50

75. THREE LINEN DAMASK TABLECLOTHS AND TWENTY-FIVE NAPKINS

Cloths with floral patterns; napkins with dotted pattern. [Lot.]

2 yards 18 inches square

2 yards square

2 yards 15 inches x 2 yards

40





[NUMBER 71]



76. CUTWORK LINEN, FILET LACE AND POINT DE VENISE BANQUETING CLOTH, AND TWELVE NAPKINS

With elaborate cutwork embroidery, the cartouche-shaped centre surrounded by ten shaped panels of *Venise* lace worked with nymphs, cupids, animals and birds in *point gaze*, the border with numerous shaped filet and *Venise* medallions, with scalloped filet edge. Together with twelve embroidered linen large hemstitched napkins with insertion of Cluny lace. [Lot.]

3 yards 31 inches x 2 yards 17 inches

77. THREE SCALLOPED LINEN LUNCHEON SETS

Set of seventeen assorted oblong mats and seventy-two napkins; another of sixteen round and oval mats and ninety-three doilies in four sizes; and a set of ten oval, sixty-one assorted circular mats, and twenty-two doilies. [Lot.]

78. LOT OF LINEN AND LACE COCKTAIL AND TEA NAPKINS AND LACE DOILIES

Comprising thirty-seven assorted lace-edged tea napkins; twenty-two lozenge-shaped cocktail napkins; and sixty-eight doilies of varied sizes in assorted laces. [Lot.]

79. LOT OF ASSORTED TABLE LINENS

Luncheon, tea and tray cloths, some cut down, and assorted napkins. In all, forty-three pieces, as exhibited. [Lot.]

80. TWO EMBROIDERED ECRU LINEN TABLECLOTHS

One with border of tiny crossstitch red and green shrubs, the other with arabesque border in brilliant colored wools; stained. Together with an embroidered linen table cover. [Lot.]

1 yard 28 inches square

2 yards 3 inches x 1 yard 17 inches

81. FOUR WHITE BLANKETS

Satin binding; as exhibited. [Lot.]

82. FOUR WHITE BLANKETS

Pink fret borders, satin binding. As exhibited. [Lot.]

83. SIX WHITE BLANKETS

Including two summer weight. As exhibited. [Lot.]

84. SEVEN WHITE BLANKETS

Including two summer weight. As exhibited. [Lot.]

85. THREE BROADCLOTH MOTOR ROBES

Two in taupe, of fine quality, almost a pair; one in dark olive green.

86. THREE WOOL MOTOR ROBES

In striped gray wools, one lined with shepherd's check fabric; the third plum-colored, with matching plaid lining.

## 87. THREE WOOL PLAID MOTOR ROBES

47-16 One in fawn cashmere with leather binding; one fawn wool plaid lined with tan gabardine; the third stone gray with gray plaid lining. [Lot.]

## 88. PAIR IVORY SILK BROCADE VALANCES AND PAIR CUSHION COVERS

*Louis XVI Style*

15- Brocaded with festoons and garlands of pink roses and green leafage, enclosing bowknotted pastoral medallions. [Lot.]

*Length of valances 46 and 54 inches; depth 20 inches*

## 89. PAIR BROWN VELVET LONG CUSHIONS, AND A BROCADE CUSHION COVER

30- Cushions fringed; cover in gold, silver, and silk brocade with Baroque pattern. [Lot.]

## FRENCH FURNITURE AND DECORATIONS

## 90. DRESDEN DECORATED PORCELAIN PATCH BOX

30- Small oblong box incrustated with detached stems of colorful blossoms.

*Length 3 1/4 inches*

## 91. THREE DECORATIVE PORCELAIN ORNAMENTS

35- Vienna claret and gold urn; Rudolstadt claret and gold pyriform vase with painting of Psyche and Cupid, signed Wagner; and a Webb vase simulating a carved ivory tusk. [Lot.]

*Heights 8 1/2 to 9 inches*

## 92. PAIR ART NOUVEAU ENAMEL GOURD-FORM VASES

35- Painted with bust portraits of ladies amid mounting floral stems, before a landscape background, signed Dorval.

*Heights 7 1/4 and 7 1/2 inches*

## 93. PAIR LIMOGES PÂTE-SUR-PÂTE PORCELAIN MEDALLIONS

220- Scantly draped dancing nymphs with tambourine and lyre, on sky blue ground. Signed Ate. Riffaterre. Gilded frames.

*Ovals: Height 13 1/2 inches*

## 94. PAIR LIMOGES PÂTE-SUR-PÂTE PORCELAIN PLAQUETTES

130- Type of the preceding, depicting nymphs smelling flowers and drinking at a cascade; gray ground. Signed A. Riffaterre. Framed.

*Height 13 inches*

## 95. TWO ART NOUVEAU GILDED BRONZE ORNAMENTS

30- Iris vase, signed le Pièvre; and small bust of a child, signed R. Larche. [Lot.]

*Heights 8 and 6 1/2 inches*

## 96. JAPANESE BRONZE PYRIFORM VASE

15- With beautiful green patina mottled in red, the handle in the form of an eagle perched on a rustic branch.

*Height 11 1/2 inches*

- 35- 97. TWO ART NOUVEAU BRONZE STATUETTES  
Nude nymph garlanded with a scarf, on *fleur de pêche* marble base signed P. Philippa; and a maiden with bare breasts and silvered cloak, signed E. Barrias.  
Heights 12 and 9½ inches
- 175- 98. HAWKES ETCHED AND STRIPED GLASS DESK SET  
Six pieces, etched with stripes and medallioned basket of flowers; one repaired.  
Together with an Austrian carved vaseline and black glass cigarette box. [Lot.]
- 60- 99. ART NOUVEAU GILDED BRONZE AND CARVED IVORY STATUETTE OF NIGHT  
A woman with head and body in ivory and upflung right arm, wrapped in a mantle of gilded bronze, signed Schmied; onyx plinth. Small repair.  
Height 15 inches
- 260- 100. BRONZE DORÉ INKSTAND *F. Linke, Paris*  
Endive-scrolled standish with two inkwells, and supporting two nude *putti* with oar and banner flanking an overturned jar of water. Signed. Length 14 inches
- 45- 101. BRONZE WALL CLOCK *E. F. Caldwell & Co., Inc., New York*  
Drum clock supported on the shoulders of a nude figure of Icarus with spread wings. Height 13 inches
- 55- 102. PAIR CUT GLASS LUSTRE VASES  
*Diamanté*-cut thistle-shaped vase, with valanced rim hung with lanceolate lustres. Height 13 inches
- 325- 103. BRONZE DORÉ AND MARBLE INKSTAND  
Marble standish with two *bronze doré* inkwells flanking seated figure of a Roman philosopher. Length 14 inches
- 60- 104. ART NOUVEAU GILDED BRONZE AND CARVED IVORY  
STATUETTE OF S. LOUIS  
Figure of a king with ivory head and hands, wearing *fleurdelisé* robes; seated upon a throne. Signed Lavasseur. Height 16½ inches
- 90- 105. BRONZE-MOUNTED CRIMSON VELVET STATIONERY BOX AND PORTFOLIO *E. F. Caldwell & Co., Inc., New York*  
Covers wrought with *ajouré* interlaced creepers surrounding nude *affrontés* figures at a wine vat. Together with a brocade portfolio. [Lot.]
- 25- 106. PAIR BRONZE DORÉ TAZZAS, AFTER THE ANTIQUE  
Shallow footed bowl with strap-scrolled handles, centred with *bas relief* medal-  
lion of classical subjects. Length 18 inches



## 107. PAIR BRONZE DORÉ CHENETS

*Louis XVI Style*

30- Festooned urn and pine-cone finials, surmounting a plinth wrought with leaf *rincaux* centring a winged quiver.

*Height 16 1/4 inches*

## 108. BRONZE DORÉ AND ENAMEL JEWEL CASKET

150- Chiseled in the Louis XIV taste and inset with five oval green enamel medallions painted in colors with amors, trophies, and flowers; lined in rose silk.

*Length 14 1/2 inches*

## 109. PAIR BRONZE DORÉ ANIMALISTIC CHENETS

*Louis XIV Style*

45- Lion rampant with four paws resting on a rococo escutcheon, upon leaf-scrolled base.

*Height 22 inches*

## 110. BRONZE DORÉ AND WHITE ONYX MANTEL CLOCK

40- Of portico form, with *bronze doré* chariot *bas relief* and pair of lion-mask appliqués.

*Length 18 inches*

## 111. GILDED BRONZE ANIMAL STATUETTE

Mountain lion creeping over a stone rock, signed Merculiano. *Length 24 inches*

## 112. BRONZE ARGENTÉ AND MARBLE BUST OF JEANNE D'ARC

50- In armor with plumed helmet, the head and neck in statuary marble; rose marble base.

*Height 25 3/4 inches*

## 113. LOUIS XVI BRONZE DORÉ CARTEL

*Tiffany & Co., New York*

105- Drum clock with French movement, hung from a bowknotted ribbon suspension.

*Height 34 inches*

## 114. PAIR SCULPTURED MARBLE BUSTS

45- Beatrice and Jeanne d'Arc, in variously colored marbles with statuary marble faces. Inscribed *Prof. G. Besji, Galleria A. Frilli*. On *bleu turquin* marble base.

*Height 20 inches*

## 115. MASSIVE BRONZE ARGENTÉ OVAL CENTREPIECE

40- In the form of a boat with horse-head prow and hung with drapery, supported by four marine *putti*; the bowl with *ajouré* border of leaf scrollings.

*Length 38 inches*

## 116. MASSIVE BRONZE DORÉ OVAL CENTREPIECE

35- Companion to the preceding, in gilded bronze.

*Length 38 inches*

## 117. BLUE VELVET TABLE RUNNER WITH SIXTEENTH CENTURY NEEDLEPAINTED EMBROIDERY

35- Worked in silks and gold with Renaissance leaf scrollings and strapwork developing five roundels with figures of the Virgin and Child, and SS. Peter, Paul, John and Sebastian.

*Length 8 feet 5 inches; width 19 inches*

118. BRONZE AND BRONZE DORÉ FOUR-LIGHT DESK CANDELABRUM

*Empire Style*

60 Cluster of four candlesticks fitted for electricity, supported on bronze winged caryatids and white marble base; with shade. *Height 36 inches*

119. BRONZE DORÉ AND SCULPTURED WHITE MARBLE JARDINIÈRE

*Régence Style*

65 Formed of two tritons supporting between them a marble oval bowl carved with acanthus and paterae in low relief. *Length 36 inches*

120. BRONZE AND BRONZE DORÉ TALL VASE IN THE GRECIAN STYLE

75 Slender tall amphora vase decorated with gilded *bas reliefs* symbolizing the Greek harvest, the handles terminating in goats masks; signed F. Levillain. *Height 45 inches*

121. PAIR LOUIS XV BRONZE DORÉ CHENETS AND FIRE SCREEN

75 Nude putto seated on a rococo plinth of endive scrollings; nineteenth century. Together with a cartouche-shaped endive-scrolled fire screen by Bouhon Frères, Paris. [Lot.] *Height of andirons 20 inches; length of screen 38 inches*

122. SCULPTURED MARBLE BUST OF MARIE ANTOINETTE

45 In *décolleté* robes with a locket medal of Louis XVI, her coiffure dressed with flowers. *Height 34 inches*

123. ACAJOU SIDE CHAIR, MOUNTED IN BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

65 Small chair with open back and silk velvet seat, finely mounted. Stamped F. LINKE.

124. PAIR ACAJOU PEDESTAL VITRINES, MOUNTED IN BRONZE DORÉ

*Louis XVI Style*

220 Of tapered rectangular form with glazed sides, interior lined with mirror glass. Handsomely mounted in gilded bronze and having *fleur de pêche* marble top. *Height 47 inches; width 16 inches*

125. PAIR RÉGENCE CARVED WALNUT GRANDS FAUTEUILS IN  
EARLY EIGHTEENTH CENTURY NEEDLEPOINT

115 Large armchair, the back and seat in partly restored needlepoint designed with figures in gardens symbolizing Summer, also animal subjects from La Fontaine's *Fables*. Molded and carved frame of later date.

126. INLAID KINGWOOD WRITING TABLE, MOUNTED IN BRONZE DORÉ

*Régence Style*

115 Oblong top lined with dark leather, three drawers at one side, curved and tapered supports. Inlaid with panels of figured wood surrounded with kingwood veneer and richly mounted in gilded bronze. *Height 30 inches; length 5 feet 8 inches*





[NUMBER 127]

127. KINGWOOD AND SILK EMBROIDERY PARAVENT MOUNTED IN  
BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

Three-fold screen lined with silk *point de Beauvais* designed with bouquets of flowers, birds, and festoons in drapery cartouches in a ground of ivory satin; the upper section of each panel glazed. Magnificently mounted in gilded bronze and stamped F. LINKE on one of the mounts.

*Height 6 feet 10 inches; width 5 feet 7 inches*

Illustrated in *Art et Curiosité*, Paris, October 1904, p. 166

[See illustration]





[NUMBER 128]

128. ACAJOU AND HAREWOOD MARQUETERIE GRANDE COMMODE  
MOUNTED IN BRONZE DORÉ

*Louis XVI Style*

Slightly rounded front fitted with two drawers having central shaped panel inlaid with a large ewer of flowers and upturned basket of scattered fruit, in soft varied toned woods; flanking panels and quarter-round ends of latticed and blossomed lozenges in similar colored woods. Enriched with chiseled *bronze doré*, the central panel with leaf-wreathed and rayed female mask and crown, blue enameled boss with *fleurs de lis* supported by cornucopiae and leaf scrolls at foot and flanking Cupids; pilasters display in half relief various standing classic figures — Hercules, Mars, and two female goddesses. Supported on square molded feet, molded gray and white marble top. *Height 38 inches; length 6 feet 8 inches*

Collection of Captain J. R. De Lamar, New York, 1919

[See illustration]

129. SIX KINGWOOD AND SILK VELVET CHAIRS MOUNTED IN BRONZE DORÉ

*Louis XV Style*

Two armchairs and four side chairs, the backs and seats in aubergine and blue silk cut velvet in an *écru* ground. The frames finely mounted in gilded bronze.





[NUMBER 132]



130. SCULPTURED CARRARA MARBLE STATUE OF A NYMPH

Graceful figure of a semi-nude girl holding flowers, and surmounting waves.

*Height 55 inches*

130

131. RICHLY CARVED AND GILDED CONSOLE

*Louis XV Style*

The shaped frieze, gondoled supports and stretchers elaborately carved and pierced with rococo flowers and foliage. Skyros marble top, imperfect.

*Height 33 inches; length 5 feet 5 inches*

45-

132. ACAJOU AND KINGWOOD MARQUETERIE CABINET MARINE

MOUNTED IN BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

Shaped body resting on four curved supports, the front enclosed by a single door; interior fitted with shelves, small drawers and cupboards. The interior and exterior decorated in tinted *marqueterie* with marine life and shells in natural settings. Magnificently mounted in gilded bronze embodying a waterfall, mermaids blowing on trumpets, dolphins, a Neptune mask, and an amor holding an inverted pitcher symbolizing a river source. The whole linked together with a series of foliated moldings and strapwork while the side panels and returns show nautical shells, suspended fishing nets, and water plants. Stamped F. LINKE on one of the mounts.

*Height 7 feet 3 inches; width 5 feet 1 inch*

Illustrated in *Art et Curiosité*, Paris, October, 1904, p. 167

[See illustration on the preceding page]

10 N-

133. PAIR CARVED AND GILDED FAUTEUILS AND PAIR SIDE CHAIRS IN AUBUSSON TAPESTRY

*Régence Style*

Large armchair with richly carved frame. The back and seat in silk tapestry designed with figures of children after Huet, also trophies. The sides chairs *en suite* in worn tapestry.

100-

134. CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY  
*En suite* with the preceding.

*Régence Style*  
*Length 5 feet 8 inches*

110-



[NUMBER 135]

135. PAIR CARVED AND GILDED FAUTEUILS AND  
PAIR SIDE CHAIRS IN AUBUSSON TAPESTRY

*Louis XV Style*

Shaped back and seat in silk tapestry designed with clusters of flowers and leaves  
in pastel colors in a white and pink ground. Cabriole legs.

[See illustration of two]

136. PAIR CARVED AND GILDED GRANDES BERGÈRES IN AUBUSSON TAPESTRY

*Louis XV Style*

*En suite* with the preceding. Loose seat cushion.

137. CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY

*Louis XV Style*

*En suite* with the preceding.

138. CARVED AND GILDED BANQUETTE IN AUBUSSON TAPESTRY *Louis XV Style*

*En suite* with the preceding. Together with two small cushions in similar tapestry.

[Lot.]

*Length 55 inches*



139. BRONZE GARDEN URN

*After Clodion*

110-

Two-handled urn on square base, molded and chased with boar masks, shells, acorns, oak leaves, and acanthus; the handles with *adossés* heads of Bacchus and bacchante. Loose copper liner.

Height 35½ inches

140. ACAJOU AND HAREWOOD MARQUETERIE GRANDE VITRINE

MOUNTED IN BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

800-

In three parts, enclosed by three glazed doors, the interior with shelves. Front and sides finely decorated with musical trophies and emblems of the Arts and Sciences, in tinted *marqueterie* in a ground of harewood surrounded by acajou. The magnificent gilded bronze mounts take the form of lion pelts, leafy vines, laurel wreaths and attenuated voluted moldings. The centre of the skirt is enriched with a Sèvres blue and white jasper ware medallion of classical figures; the lift-off balustraded pediment is equipped with a time-piece surmounted by two amors, also small vases at intervals, in *bronze doré*. Stamped F. LINKE on one of the mounts.

Height 8 feet 4 inches; length 9 feet 2 inches

[See illustration]

141. SIX CARVED AND PARCEL-GILDED WALNUT AND GREEN VELVET

DINING CHAIRS

*Régence Style*

90-

Armchair and five side chairs with richly carved frames; covered in green silk cut velvet.

142. SIX CARVED AND PARCEL-GILDED WALNUT AND GREEN VELVET

DINING CHAIRS

*Régence Style*

90-

Similar to the preceding.

143. CARVED AND PARCEL-GILDED WALNUT EXTENSION DINING TABLE

*Régence Style*

30-

*En suite* with the preceding. Rectangular top extended by inserting loose leaves. Supported on four voluted legs with richly carved saltire stretchers.

Height 30½ inches; width 57 inches; length extended 7 feet 7 inches

144. CARVED CIRCASSIAN WALNUT GRAND PIANO *Steinway & Sons, New York*

430-

Richly figured solid walnut case in the Louis XV taste and supported on scrolled carved legs. Serial number 105508. With piano bench *en suite*. Length 7 feet



[NUMBER 140]





[NUMBER 147]

475- 145. ACAJOU BEDROOM SUITE, MOUNTED IN BRONZE DORÉ *Louis XV Style*  
Comprising a double width bedstead with shaped head and foot panels, equipped with box spring and mattress; four-drawer commode with mirror, dressing table with mirror, occasional table, winged cheval mirror, pair of bedside tables or *petites commodes* (one fitted with humidor, the other a jewel safe), and a pair of side chairs. The bedstead is furnished with a canopy draped in silk-embroidered green satin and has a bolster pillow in similar embroidery. Well-made suite finely mounted in gilded bronze. Some pieces have *brèche d'Alep* marble tops. [Lot.]

146. UPHOLSTERED WALNUT SOFA IN OLD ROSE VELVET  
Entirely covered in silk velvet trimmed with gold galloon and fringe and resting on short square tapered legs. Loose seat cushion. *Length 6 feet*

30- 147. PAIR RICHLY WROUGHT IRON PIER MIRRORS AND CONSOLES *Régence Style*  
Cartouche-shaped mirror elaborately wrought with C-scrolls, birds, flowers and strapwork, surmounting a console wrought with masks, birds and acanthus and resting on leonine supports, and with marble top.  
200 — *Total height 9 feet 2 inches; width 44 inches*

[See illustration of one]

40- 148. PAIR UPHOLSTERED EASY CHAIRS IN BEIGE BROCATELLE  
On carved walnut stump feet.

35- 149. MAHOGANY MARQUETRY TWO-TIER TEA TABLE  
In the Louis XV taste. Has two shaped shelves with a lift-off glass-bottom tray.  
*Height 32 inches; length 36½ inches*

45- 150. UPHOLSTERED EASY CHAIR  
Covered in crimson satin damask. Loose seat cushion.

17- 151. PARCEL-GILDED BRONZE FLOOR LAMP  
For diffused and direct lighting. *Height 5 feet 3 inches*

50- 152. ALPS GREEN MARBLE PEDESTAL  
Shaped top on round column and octagonal base; in four parts.  
*Height 46 inches; width 32 inches*

#### DAMASKS, BROCADES AND VELVETS PRINCIPALLY WINDOW HANGINGS

15- 153. FIVE GENOESE RUBY VELVET CUSHIONS  
Banded in gold galloon. [Lot.]

20- 154. FOUR SMALL GARNET AND OLIVE VELVET TABLE COVERS  
Three in dark red, one in green velvet; as exhibited. [Lot.]



155. GOLD-EMBROIDERED CRIMSON VELVET MOSQUE HANGING

*Persian, XVIII Century*

30

Worked with a trellis grille pattern within a cusped mihrab, with floral spandrels and border of undulating lotus vines.

*Length 9 feet 7 inches; width 6 feet 5 inches*

156. APPLIQUÉ GOLD-EMBROIDERED CRIMSON VELVET PIANO COVER

*Spanish Renaissance*

900

*Semé* with golden stars and rosettes, and bordered with strapwork appliqué with sacred monograms, on velvet of later date; triangular.

*Length 10 feet 5 inches; width 9 feet 2 inches*

From French & Co., Inc., New York

65-

157. PAIR FINE EMBROIDERED CELADON SILK WINDOW HANGINGS

*Louis XV Style*

Worked with a delicate allover design of clusters of green palms and white roses, linked by bowknotted serpentine floral garlands. *Length 13 feet; width 51 inches*

100-

158. TWO PAIRS CHAMPAGNE YELLOW SATIN DAMASK WINDOW HANGINGS WITH VALANCES

Patterned with large floral sprays and foliage; interlined and fringed. Good quality. *Length 10 feet; width 41 inches*

75-

159. TWO PAIRS STRIÉ CUT VELVET WINDOW HANGINGS

*Italian XVII Century Style*

Bold Baroque foliage design in *strié* indigo and brown *ciselé* velvet in an *écru* satin ground; interlined and fringed. *Length 10 feet 4 inches; width 36 inches*

75-

160. TWO PAIRS STRIÉ CUT VELVET WINDOW HANGINGS

*Italian XVII Century Style*

Similar to the preceding.

65-

161. THREE PAIRS NILE GREEN SATIN DAMASK WINDOW HANGINGS

*Louis XVI Style*

Patterned with urns of flowers and festooned balustrades; interlined and fringed. Lightly faded at edges. Fine quality. *Length 9 feet 5 inches; width 48 inches*

30-

162. THREE PAIRS AMBER VELOURS WINDOW HANGINGS WITH VALANCES

Interlined and fringed; valances appliqué-embroidered with strapwork cartouches. [Lot.] *Length 10 feet 6 inches; width 48 inches*

30-

163. THREE PAIRS AMBER VELOURS WINDOW HANGINGS

Similar to the preceding.

## 164. THREE PAIRS CHALCEDONY BLUE SATIN DAMASK WINDOW HANGINGS

*Louis XIV Style*

115- With large Baroque foliage pattern; interlined and fringed. Edges lightly faded.  
*Length 9 feet; width 48 inches*

## 165. TWO PAIRS CHALCEDONY BLUE SATIN DAMASK WINDOW HANGINGS

*Louis XIV Style*

45- Similar to the preceding.

166. THREE PAIRS CLAIR DE LUNE SATIN LAMPAS  
WINDOW HANGINGS WITH VALANCES*Louis XVI Style*

35- *Damassé* with ivory border of floral garlands; interlined and fringed, and with tiebacks. Edges lightly faded and showing wear. [Lot.]  
*Length 9 feet 7 inches; width 50 inches*

## 167. ROSE PINK BROCADE CANTONNIÈRE AND PAIR WINDOW HANGINGS

*Louis XV Style*

80- Brocaded with baskets of flowers between serpentine branches of blue forget-me-knots; interlined, draped and fringed. Various sizes. [Lot.]

## 168. PAIR CRIMSON VELVET WINDOW HANGINGS AND A VALANCE

35- Edged with braid and fringed. Valance appliqué-embroidered in the Renaissance style. [Lot.]  
*Length 10 feet 4 inches; width 6 feet*

169. TWO PAIRS OLIVE GREEN VELOURS WINDOW HANGINGS WITH VALANCES  
Interlined; tasseled fringe.

35- *Lengths 9 feet 7 inches and 8 feet 2 inches; width 46 inches*

170. PAIR ROSE CRIMSON SATIN DAMASK WINDOW HANGINGS *Louis XIV Style*  
With bold Baroque foliage pattern; interlined. *Length 9 feet; width 5 feet*

20-

## DOMESTIC CARPETS

## 171. WINE RED CHENILLE CARPET

30- With border of slightly deeper tone.

*Length 13 feet 4 inches; width 12 feet 9 inches*

## 172. WINE RED CHENILLE CARPET

32 50- Matching the preceding.

*Length 13 feet 6 inches; width 8 feet*

## 173. WINE RED CHENILLE LONG CARPET

45- Matching the preceding.

*Length 37 feet 6 inches; width 6 feet 11 inches*

## 174. TAUPE WILTON CARPET

95- In good condition.

*Length 14 feet 9 inches; width 14 feet 8 inches*

## 175. GARNET BROADLOOM CARPET

25- As exhibited; cut for fireplace.

*Length 14 feet 10 inches; maximum width 11 feet 9 inches*



- 75- 176. GARNET CHENILLE CARPET  
Good condition. *Length 17 feet 3 inches; width 9 feet 10 inches*
- 100- 177. GARNET CHENILLE CARPET  
Matching the preceding. *Length 20 feet 8 inches; width 8 feet 7 inches*
- 85- 178. GARNET CHENILLE CARPET  
As exhibited, matching the preceding. *Length 14 feet 3 inches; width 10 feet 8 inches*
- 135- 179. DOVE GRAY CHENILLE CARPET  
Heavy pile; shaped and cut for room. *Maximum length 19 feet 7 inches; width 17 feet*
- 65- 180. WINE RED CHENILLE CARPET  
With border of slightly deeper tone. Has some imperfections in pile. *Length 20 feet 2 inches; width 11 feet 3 inches*
- 370- 181. GRAY CHENILLE CARPET  
Cut and shaped for room. *Maximum length 26 feet; width 18 feet*
- 155- 182. SEAL BROWN CHENILLE CARPET  
Thick heavy pile; cut to shape of room. As exhibited. *Maximum length 35 feet; width 15 feet*
- 110- 183. GARNET BROADLOOM CARPET  
Border of deeper tone. *Length 20 feet 3 inches; width 19 feet 5 inches*
- 95- 184. TWO OXBLOOD WILTON LONG CARPETS  
As exhibited; together with a fragment. [Lot.]  
*Length 28 feet; width 5 feet*  
*Length 26 feet 9 inches; width 6 feet 8 inches*
- 200- 185. TAUPE WILTON CARPET  
Cut for fireplace. *Length 23 feet 4 inches; maximum width 14 feet 5 inches*
- 175- 186. MOSS GREEN BROADLOOM CARPET  
Plain cypress green border. As exhibited. *Length 25 feet; width 15 feet*
- 25- 187. MOSS GREEN ARCHED BROADLOOM CARPET  
Shaped rug matching the preceding. *Length 12 feet; width 9 feet*
- 50- 188. WINE RED CHENILLE CARPET  
Border of slightly deeper tone. *Length 17 feet 7 inches; width 7 feet 2 inches*
- 40- 189. FOUR FRAGMENTS OF CARPET  
One in wine red, two gray, one taupe; plain carpet. [Lot.]

[END OF FIRST SESSION]

16570-  
30

## SECOND SESSION

Thursday, January 15, 1942, at 8:15 p. m.

CATALOGUE NUMBERS 190 TO 243 INCLUSIVE



JULES DUPRE

FRENCH: 1811-1889

100- 190. *LANDSCAPE WITH CATTLE*. Rolling cumulus clouds in a blue sky, above a landscape of wide fields with a lake in the foreground bordered by trees and bushes at the left; three cows are watering from the bank. Signed at lower right JULES DUPRÉ.  $7\frac{1}{2} \times 11\frac{1}{2}$  inches

JOHANNES BOSBOOM

DUTCH: 1817-1891

100- 191. *IN A DUTCH BARN*. A peasant cottage with high ceiling enclosing a barn in the foreground; at the end, a large fireplace with a woman standing before the fire, the light from the window falling on her back. Two cats on the floor at left. Signed at lower right J. BOSBOOM. *Watercolor*:  $14 \times 21\frac{3}{4}$  inches  
Collection of Thomas E. Waggaman, New York, 1905

JEAN BAPTISTE EDOUARD DETAILLE

FRENCH: 1848-1912

140- 192. *THE GENERAL GUIDE*. A red-bearded sapper in dark blue uniform, with knapsack, stands at attention in profile; a large detachment of marching infantry in the background. Signed at lower left E. DETAILLE and dated 1875.  $10\frac{1}{2} \times 5\frac{1}{2}$  inches

From M. Knoedler & Co., Inc., New York, 1881  
Collection of Heber R. Bishop, New York, 1906  
From Julius Oehme, New York

CHARLES EMILE JACQUE

FRENCH: 1813-1894

150- 193. *MOUTONS DANS UNE GRANGE*. Sunlit straw-covered farmyard with two sheep before the entrance to a stable, another feeding from a manger within; two chickens perched on a tub and trough at the left. Signed at lower left CH. JACQUE. *Panel*:  $9\frac{1}{4} \times 13$  inches

Collection of E. F. Milliken, New York, 1899  
From Durand-Ruel, Inc., New York, 1899





[NUMBER 194]

WILLEM MARIS

DUTCH: 1844-1910

194. *COWS IN A PASTURE*. Two cows, one black, the other brown, stand near a pool in the foreground. Beyond them, a view across broad open pasture where other cattle are feeding, and where, in the distance, the familiar forms of windmills rise against the sky. Signed at lower left WILLEM MARIS.

*Watercolor: 14 1/2 x 21 1/2 inches*

Collection of A. Augustus Healy, New York, 1907

From Julius Oehme, New York

[See illustration]

NICOLAS BASTERT

DUTCH: B. 1854

195. *OCTOBER: HOLLAND*. Slender birch trees in russet and brown foliage bordering a meandering stream and enclosing a sheepfold at the right; a shepherd in blue leads his flock towards the foreground. Pale cloudy sky. Signed at lower right N. BASTERT.

*Watercolor: 18 1/4 x 27 inches*

Collection of Thomas E. Waggaman, New York, 1905

HENDRIK VALKENBURG

DUTCH: 1826-1896

40- 196. *THE SPINNER*. An interior lighted by two windows, with a peasant woman in white cap and blue apron seated at centre winding yarn. Signed at lower right H. VALKENBURG. *Watercolor: 16 1/2 x 19 1/2 inches*

Collection of Thomas E. Waggaman, New York, 1905

CONSTANT TROYON

FRENCH: 1810-1865

110- 197. *SHORE OF A LAKE*. Curving shore wooded with green and russet trees outlined against a brilliant summer sky; a woman and child appear near the water on the beach in the foreground. Signed at lower left with initials C.T. and stamped at lower right *Vente Troyon*. *Panel: 10 3/4 x 15 3/4 inches*

Vente Troyon, Paris

THEOPHILE DE BOCK

DUTCH: 1851-1904

70- 198. *WINDY DAY*. A marshy pond with mirror-like surface reflecting a luminous sky, the slender trunk of a tall tree outlined at the right; a herdsman and cows approach the water at the foot of a hill at left. Signed at lower left TH. DE BOCK. *Watercolor: 13 3/4 x 20 1/4 inches*

Collection of Thomas E. Waggaman, New York, 1905  
From C. W. Kraushaar, New York, 1905

CONSTANT TROYON

FRENCH: 1810-1865

80- 199. *RED COW*. A cow standing in profile on the green bank of a river before a screen of woods. Signed at lower left with initials C.T. and stamped at lower right *Vente Troyon*. *Cradled panel: 13 x 16 inches*

Vente Troyon, Paris

From the Galerie Sedelmeyer, Paris

Collection of Edward Brandus, New York, 1904

STANISLAUS LEPINE

FRENCH: 1836-1892

160- 200. *FRENCH LANDSCAPE*. A road crosses the foreground along the bank of a river; on the opposite shore, buildings and groups of trees. Sky of gray clouds. Signed at lower left LEPINE. *8 1/2 x 13 inches*

From Durand-Ruel, Inc., Paris and New York

Collection of I. O. Rhines, New York, 1923





[NUMBER 201]

JACOB MARIS

DUTCH: 1837-1899

201. *WINDMILLS ON A RIVER: HOLLAND*. Gray sky reflected in a river crossing the foreground, the farther shore with several cottages surrounding windmills. Signed at lower right J. MARIS. 8 $\frac{3}{4}$  x 14 $\frac{1}{4}$  inches

From the William Schaus Galleries, New York  
Collection of Isaac D. Fletcher, New York, 1918

[See illustration]



[NUMBER 202]

JACOB MARIS

DUTCH: 1837-1899

202. *PLOUGHING*. A Dutch peasant holding the handles of a rude plough drawn by a black and a white horse. Beyond is seen a green landscape, extending to an irregular horizon, where the light of late afternoon is concentrated below a mass of rolling clouds. Signed at the lower right J. MARIS. 11 x 23 inches

135- Collection of Edward M. Knox, New York, 1906

From Julius Oehme, New York, 1906

[See illustration]





[NUMBER 203]

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

203. *DOMESTIC INTERIOR*. Beside an open window a young woman sits hemming a sheet. The interior is rude and simple, showing a timbered ceiling above bare walls, a plain dresser behind the woman's chair, and, on the right, a round-top table; a sheet lies bunched upon the floor. Signed at the lower right L. L'HERMITTE.

*Crayon: 19 x 12 inches*

Collection of J. B. Ladd, New York, 1910

[See illustration]

THEOPHILE DE BOCK

DUTCH: 1851-1904

204. *RIVER LANDSCAPE*. Cloudy sky above a low landscape with a church spire rising in the distance; the foreground enclosed by four slender trees and a wood at left on the shore of a marshy stream. Signed at lower right TH. DE BOCK.

11 x 21 $\frac{1}{4}$  inches

140- Collection of H. B. Dick, New York, 1920

EMILE VAN MARCKE

FRENCH: 1827-1890

205. *COWS WATERING*. A brown and a white cow wading in a shallow pool in the foreground of a green meadow, other cattle pasturing in the right distance; at the left woods screen the cloudy sky. Signed at lower right EM. VAN MARCKE.

18 x 24 inches

150-

JULES DUPRE

FRENCH: 1811-1889

206. *MARINE*. Heavy stormy sea with a yawl battling the waves in the foreground, another sail appearing on the horizon beneath a low cumulus sky. Signed at lower right JULES DUPRÉ.

15 x 21 $\frac{1}{2}$  inches

135- Collection of Edward Brandus, New York, 1904

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

207. *SPRINGTIME*. Two sturdy trees rise from the irregular grassy bank of a stream against a blue sky. Beyond is a view across the quiet river, in which are reflected the partly wooded shore and cloud forms. The sunlight flickers on the foliage and lights the rough tree trunks. Signed at lower left HARPIGNIES and dated '93.

18 $\frac{1}{4}$  x 15 inches

120- Collection of David H. King, New York, 1905

From Julius Oehme, New York





[NUMBER 208]

ADOLPHE JOSEPH THOMAS MONTICELLI

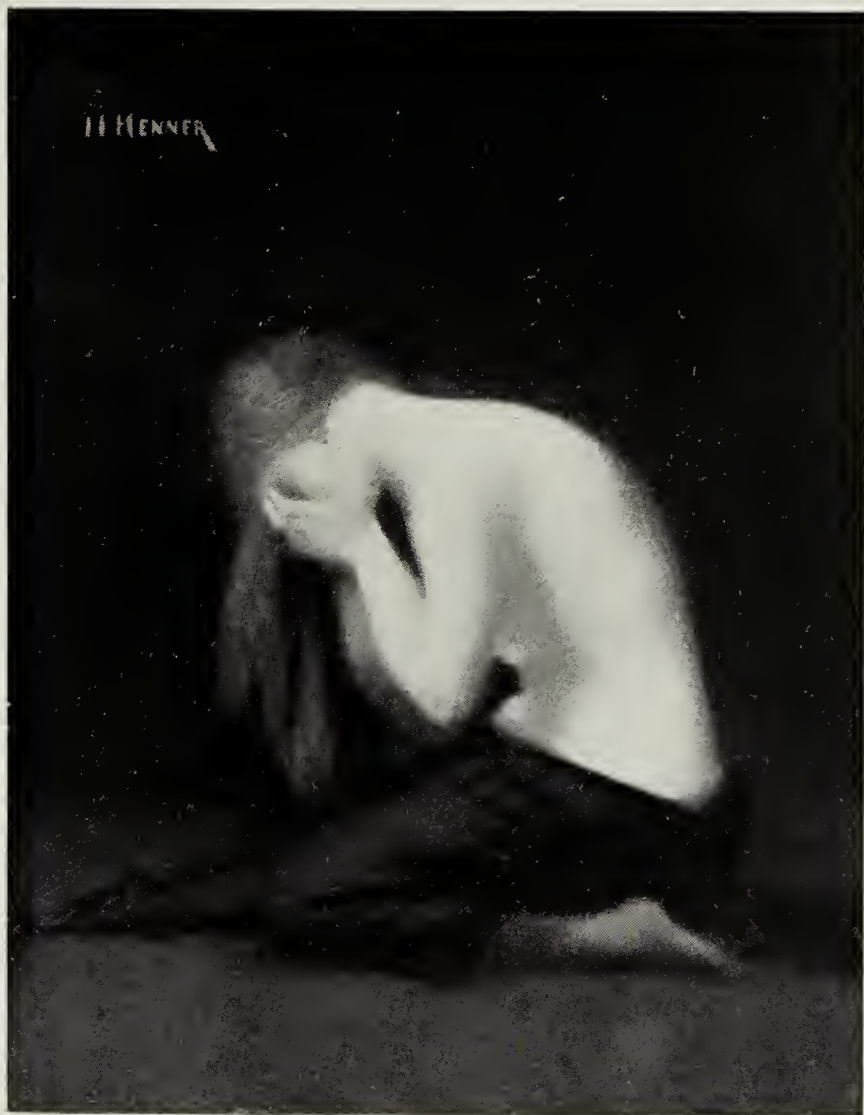
FRENCH: 1824-1886

208. *COURT LADIES IN THE GARDEN*. Two court ladies in a park with trailing gowns of ivory and crimson, one standing in profile. Background of dark foliage. Signed at right MONTICELLI.

Panel: 16 $\frac{1}{4}$  x 10 $\frac{3}{4}$  inches

Collection of Joseph Jefferson, New York, 1906

[See illustration]



{NUMBER 209}

JEAN JACQUES HENNER

FRENCH: 1829-1905

209. *LA TRISTESSE*. Half-nude girl in a peacock blue drapery, kneeling in profile to the left, her hands covering her face and auburn hair falling to her knees. A strong light falls from above. Brown background. Signed at upper left J. J. HENNER.

*Panel: 14 $\frac{1}{4}$  x 10 $\frac{1}{2}$  inches*

[See illustration]





[NUMBER 210]

PAUL JEAN CLAYS

BELGIAN: 1819-1900

210. *FISHING BOATS*. Dutch boats, with slacked sails, moored near the low bank of a broad estuary or canal, the hulls and sails reflected in the smooth water; on the right the low shore in perspective, with a windmill and clumps of trees. In the upper left the new moon shines high in the sky behind a thin veil of clouds. Signed at lower right P. J. CLAYS.

16 x 24 inches

Collection of H. M. Johnston, New York, 1893

Collection of John Daly, New York, 1907

[See illustration]



[NUMBER 211]

JOHANN BARTHOLD JONGKIND

DUTCH: 1819-1891

211. *MOONLIGHT ON THE CANAL*. Fishing boats on the water, and a windmill and barns on the shore at right lighted by the moon; in the right foreground, a figure in a skiff. Signed at lower right JONGKIND and dated '76.

15½ x 18½ inches

400- Collection of C. Mathieu, Boulogne-sur-Seine  
From J. Chainé & Simonson, Paris, 1905

[See illustration]





[NUMBER 212]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

525  
212. *FIELDS IN MOONLIGHT*. Cultivated fields in diagonal perspective divided by low fences and a row of four trees, the field in the foreground freshly ploughed with a plough lying at the corner; in the distance, farmhouses, one with a lighted window. A haze surrounds a full moon suspended in a pearl gray sky. Signed at lower right J. C. CAZIN.

18½ x 22¼ inches

From Hermann Schaus, New York

Collection of Francis Draz, New York, 1923

[See illustration]





[NUMBER 213]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

213. *HEART OF THE FOREST*. A view of Fontainebleau with sunlight brightening the trunks of birch trees in russet and green foliage, enclosing a clearing at centre with a small pool in the foreground; glimpses of dark blue twilight sky appear through the branches. Signed at lower left N. DIAZ and dated '72. 16 x 22 inches

Collection of David H. King, New York, 1905

From Julius Oehme, New York, 1905

[See illustration]





[NUMBER 214]

CONSTANT TROYON

FRENCH: 1810-1865

214. *LANDSCAPE WITH CATTLE AND FIGURES*. A rambling and varied valley between high hills, its centre broken by mounds and bluffs and clumps of green trees; in a meadow in the foreground cows are grazing, near them figures seated in a group. Signed at lower left with initials C.T.

*Oval, pastel: 19 1/2 x 16 inches*

150- From Bernheim jeune et fils, Paris

From Tedesco Frères, Paris

Collection of Meyer Goodfriend, New York, 1923

[See illustration]



[NUMBER 215]

JEAN JACQUES HENNER

FRENCH: 1829-1905

215. *PORTRAIT OF A GIRL*. A young girl with long auburn hair covering her shoulders, facing the observer, her face and neck lighted by a brilliant light from above; wearing a black V-necked gown. Dark brown background. Signed at upper left J. J. HENNER.

19<sup>3</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>2</sub> inches

1508 From Scott & Fowles, New York, 1903

[See illustration]



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

3300- 216. *SOUVENIR DES BORDS DU LAC DE GARDE: ITALIE.* Fading light of a sunset brightening a pale cloudy sky and reflected in a lake at the right. A figure in scarlet jacket wanders on the shore at left between flowering bushes and willows and saplings with gray-green foliage, the trunks catching the light; a bending willow grows over the water. In the distance, the outlines of clustered houses of a village. Signed at lower left COROT. *Cradled panel: 17 x 24 inches*

Painted about 1865-72

Collection of Ernest Dreux, Paris

From Boussod Valadon et Cie., Paris

From M. Knoedler & Co., Inc., New York

Collection of Elbert H. Gary, New York, 1928

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 364, no. 2328, illus. p. 365

[See photogravure illustration]



GORDY







[NUMBER 217]

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

217. *VENUS AND ADONIS: MELODY FROM SCHUMANN*. Ethereal half-nude figure of Venus in coral draperies appearing at the left before Adonis kneeling. Background of woods in misty outline, beneath a twilight sky. Signed at lower left FANTIN.

*Pastel: 24 x 19½ inches*

3 ✓ Painted in 1881

Collection Durrane, Paris, 1909

Collection of Henri Darrasse, Paris

From J. Chaine & Simonson, Paris, 1910

Paris Salon, 1881

Exposition Fantin-Latour, L'Ecole des Beaux-Arts, Paris

[See illustration]



MARIE DIETERLE

FRENCH: B. 1860

275- 218. *A NORMANDY PASTURE*. A herd of spotted cows and calves driven toward the foreground by a peasant on horseback. The sun strikes full upon the group from the left. A pasture stretches away to the middle distance, where a white house is partly hidden by a dip in the ground. Beyond is a broad open marsh along the seashore and, on the left, a succession of headlands projecting into the sea. Signed at lower left MARIE DIETERLE. 20 1/2 x 27 3/4 inches

Collection of David H. King, New York, 1905

From Julius Oehme, New York

EMILE LOUIS MAXIME MAUFRA

FRENCH: 1862-1918

175- 219. *COIN DE PLAGE: BELLE-ILE EN MER, LES ROCHERS DES KORIGANS, DINAN*. A turquoise sea enclosed at the left by high rocky cliffs warmed by the sun; in the foreground a sandy beach. Signed at lower right MAUFRA and dated 1905. 26 x 32 inches

From Durand-Ruel, Inc., Paris

JULES JACQUES VEYRASSAT

FRENCH: 1828-1893

130- 220. *PEASANT MIDDAY MEAL*. An old peasant woman with a young boy and girl, eating under a tree at the side of a lane; work horses and a hay-cart appearing in the background. Signed at lower left J. VEYRASSAT. 24 x 20 inches

Collection of Edward Brandus, New York, 1904

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

1350- 221. *BREEZY DAY IN SUMMER*. Vivid blue sky filled with clouds, screened at the left by tall poplars growing on the sloping bank of a river; two washer-women appear at the water's edge beside a skiff. Reeds and pond lilies cover the water in the foreground. Signed at lower right DAUBIGNY and dated 1874.

*Panel: 15 1/4 x 26 3/4 inches*

Collection of Mrs J. Montgomery Sears, New York, 1907

From Arthur Tooth & Sons, New York, 1907

[See illustration]



[NUMBER 221]



PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

222. *LISIÈRE D'UN BOIS COUPE: FORET DE COMPIEGNE*. Cultivated fields before a narrow valley populated with gabled cottages nestling at the foot of a wooded ridge, which slopes down to the right to disclose a distant range of hills; a group of three peasants and a *garde champêtre* animate the left foreground, and a woman walks across a footpath at centre. Signed at lower left T. ROUSSEAU and dated 1833. *Panel: 20 $\frac{1}{4}$  x 29 inches*

7500-

Collection of S. A. R. le Duc d'Orleans, 1842

Collection of M. Faure, Paris, 1886

Collection of Henry Probasco, New York, 1887

Collection of Henry Graves, New York, 1909

Exhibited at the Paris Salon, 1833

Exhibition of the Barye Association, New York, 1889

[See illustration]



[NUMBER 222]





[NUMBER 223]

CHARLES EMILE JACQUE

FRENCH: 1813-1894

223. *MOUTONS AU PATURAGE*. A shepherd in blue smock, with his dog, in the foreground in the shade of three tall oaks, watching his flock grazing over sloping ground at the edge of a wood; patches of sky and a vista are glimpsed through the foliage at left. Signed at lower left CH. JACQUE and dated '75.

375- 32 x 26 inches

Collection of Dr Fournier, Paris

Collection of Hermann Schaus, New York, 1912

Collection of Lieut. William J. Ralston, New York, 1926

[See illustration]





{NUMBER 224}

# HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

224. *MOONLIGHT*. A full moon suspended above distant hills in a sky flecked with clouds and screened by the pattern of slender tall trees growing in the foreground. A rutted roadway at centre leads towards a lake filling the middle distance. Signed at lower left H. HARPIGNIES and dated '89. 44 x 34<sup>1</sup>/<sub>4</sub> inches

Collection of Sir George A. Drummond, K.C.M.G., Montreal, 1919

Collection of Viscount Leverhulme, New York, 1926

{See illustration}





[NUMBER 225]

LOUIS EUGENE BOUDIN

FRENCH: 1824-1898

225. *S. VALERY-SUR-SOMME*. Gray skies reflected in the broad placid waters of the Somme, where ducks are swimming; a figure appears on a sloping green shore at left, others in a boat near the bank. On the farther shore, the buildings of a town and square-rigged vessels moored along the quay. Signed at lower right E. BOUDIN and dated *St. Valery* '90. 14 $\frac{1}{4}$  x 23 inches

Collection St. Albin, Paris

From Tedesco Frères, Paris

Collection of Meyer Goodfriend, New York, 1922

[See illustration]



[NUMBER 226]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

226. *L'ETANG AUX TROIS VACHES (SOUVENIR DE VILLE-D'AVRAY)*.

Green meadow with two cows grazing and resting in the shade of birch trees at the left, a herdsman leading a third cow across the foreground to the right; houses crown a hill which encloses the middle distance, and slender trees with brown foliage border a lake. Pale blue sky with puffs of white clouds. Signed at lower left COROT.

12 1/2 x 21 1/2 inches

Painted about 1855-60

Collection of M. Bourges

Collection of Comte Doria, 1861

From M. Tempelaere, Paris, 1890

From the Hopkinson Collection, Paris, 1907

From Bernheim jeune et Cie., Paris, 1907

Described and illustrated (by sketch) in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. II, p. 370, no. 1158, illus. p. 371

[See illustration]





[NUMBER 227]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

227. *CHAUMIERE DU NORD*. A wide view of sloping country covered with brush, extending to a low horizon beneath a gray twilight sky; in the foreground a donkey appears at the right beyond a hillock, facing towards a small thatched-roofed cottage with lighted open door and window. Signed at lower right J. C. CAZIN.

29 x 36½ inches

Salon, Champ de Mars, Paris, 1891

From the William Schaus Galleries, New York

Collection of Isaac D. Fletcher, New York, 1918

[See illustration]



[NUMBER 228]

JULES DUPRE

FRENCH: 1811-1889

228. *THE OPEN SEA*. Blue-green sea with a two-masted lugger battling choppy waves in the foreground, other sailing vessels appearing on the horizon at left; vault of cumulus sky with billowy clouds reflecting the light. Signed at lower right JULES DUPRÉ. 24 x 39 inches

Collection of William H. Fuller, New York, 1898

Collection of Isidor Wormser, New York, 1917

[See illustration]





{NUMBER 229}

GUSTAVE COURBET

FRENCH: 1819-1877

229. *THE BREAKERS*. A marine with deep rolling green breakers, under a vault of cloudy sky. Signed at lower right G. COURBET. 26 x 32 $\frac{1}{4}$  inches

From Julius Oehme, New York, 1906

{See illustration}



[NUMBER 230]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

230. *A WOODLAND FETE*. Seven figures of maidens in rose, gold, and turquoise costumes grouped on the bank of a pool before the wooded background of a park with statuary; a skiff with figures appears upon the water, couples upon the farther shore. Signed at lower right MONTICELLI.  $20\frac{1}{2} \times 40$  inches

Collection of Ralph H. White, New York, 1920

Exhibited at the Museum of Fine Arts, Boston, 1916

[See illustration]



JEAN JACQUES HENNER

FRENCH: 1829-1905

231. *NYMPH LEANING AGAINST A TREE*. Full-length nude figure of a girl standing in a landscape, leaning her left shoulder and head against a tree trunk at the right; behind her is a small pool reflecting a clear blue sky glimpsed through the brown foliage of the background. Signed at lower right HENNER and dated 1888.

60 x 32 inches

From Bernheim, jeune et fils, Paris

Collection Chauchard

From J. Chaine & Simonson, Paris, 1910

[See photogravure illustration]







JULES JOSEPH LEFEBVRE

FRENCH: 1834-1912

232. *PANDORA*. Nude figure seated in profile on a rocky ledge overlooking a blue-green sea, her long fair hair falling below her waist; she holds in her hand a box and gazes toward spirit forms flying through the sky. Signed at lower right JULES LEFÈBVRE.

47½ x 32½ inches

From Boussod Valadon et Cie., Paris, 1886

150 - Collection of J. W. Kauffman, New York, 1905

ANGELO DALL'OCA BIANCA

ITALIAN: B. 1858

375 233. *AFTER THE CONFESSIONAL*. A priest in black cassock walking across a cobbled square into the foreground, the arched portal of a church forming the background with figures on the steps. Signed at lower left A. DALL'OCA BIANCA.

43 x 28 inches

Universal Exposition, St. Louis, 1904

From A. Olivotti & Co., New York, 1904

GIORGIO BELLONI

ITALIAN: B. 1861

310 234. *NUBI VAGANTI* [*ROAMING CLOUDS*]. Wide expanse of cloudy sky reflecting a dawn light, above an expanse of calm blue sea; sailing vessels and a steamer appear at the horizon, a fishing boat under sail in the light breeze near the foreground. Signed at lower right G. BELLONI.

39½ x 52 inches

Universal Exposition, St. Louis, 1904

From A. Olivotti & Co., New York, 1904



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

235. *LE PECHEUR: CREPUSCULE*. Hilly landscape, with sloping shores and rocks bordering a cascading stream in the foreground; a boy in a red cap wades in the shallow water dragging a net. Oak trees with spreading branches and full foliage rise before a luminous gray sky; at the right a house is outlined at the horizon. Signed at lower left COROT and stamped at lower right *Vente Corot*.

26 x 32½ inches

Painted in 1870-75

1700 - Vente Corot, Paris, 1875, no. 217

Collection Furtin, 1903

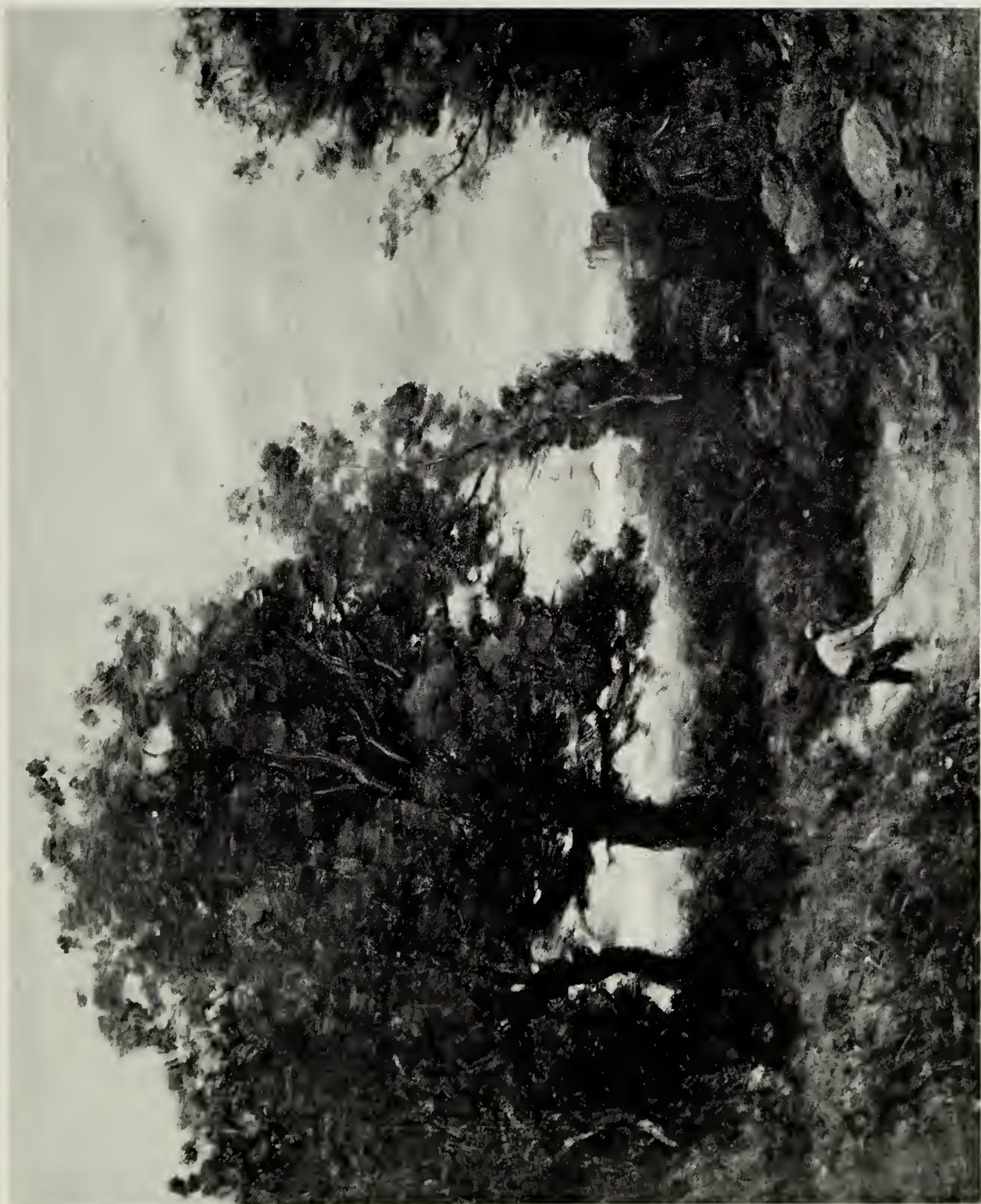
From the Galerie Georges Petit, Paris, 1903

Collection of Anthony Roux, 1903-1905

From the Galerie des Artistes Modernes, Paris, 1905

Recorded and illustrated (by sketch) in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. IV, p. 216, no. 217 and note

[See illustration]



[NUMBER 235]





[NUMBER 236]

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

236. *REPOS DES MOISSONNEURS*. Golden hayfield sloping down from a hill at left, with a man appearing above the wheatears, sharpening a scythe. In the cleared foreground a peasant boy lies asleep, his head resting on a sheaf of wheat; a peasant girl in rose skirt is seated at his side, another standing. Distant vista of low hills beneath a cloudy sky. Signed at lower right L. L'HERMITTE.

31 x 39 inches

From the William Schaus Galleries, New York  
Collection of Isaac D. Fletcher, New York, 1918

[See illustration]





[NUMBER 237]

CHARLES EMILE JACQUE

FRENCH: 1813-1894

237. *SHEEP IN THE FOREST*. A flock of sheep with a shepherd clad in blue crossing an open space in the foreground. Across the middle distance the trunks and branches of forest trees. Above on the left an area of sky with gray and white clouds. Signed at lower left CH. JACQUE.

26½ x 39½ inches

Collection of Sarah L. Ames, New York, 1918

[See illustration]





[NUMBER 238]

EUGENE LOUIS GABRIEL ISABEY

FRENCH: 1803-1886

238. *LA CHASSE*. The courtyard of a French *château*, the walls and towers warmed by sunlight under a blue cloudy sky; occupants are depicted on the balcony and descending steps to the left; in the court below, a hunting party with pack of hounds. Signed at lower left E. ISABEY and dated '54. 26 x 20 inches

4.5 - Collection of Durand-Ruel, Inc., Paris and New York

Collection of Henry Graves, New York, 1909

Collection of William H. Hulick, New York, 1917

[See illustration]





[NUMBER 239]

EUGENE FROMENTIN

FRENCH: 1820-1876

239. *ARAB ENCAMPMENT ON THE NILE*. Groups of Arabs and camels surrounding a tent pitched on the sands in front of the ruins of an Egyptian colonnade, the stones reflecting the rose light of a sunset; in the distance, the Nile. Signed at lower right EUG. FROMENTIN. 32 x 25 inches

150- From the Galerie Georges Petit, Paris

Collection of Edward Brandus, New York, 1904

[See illustration]





[NUMBER 240]

ADOLF SCHREYER

GERMAN: 1828-1899

240. *HALT AT A RUSSIAN INN*. Snow-covered scene, with a sled drawn by nine horses and guarded by a Cossack armed with a long spear, upon a road in the foreground, halted before the door of a low-roofed building; gabled roofs of other houses seen in the background, and slender trees outlined against the blue sky at left. In the immediate foreground, a small pond. Signed at lower left AD. SCHREYER.

20 1/2 x 42 1/2 inches

From M. Knoedler & Co., Inc., New York, 1873

Collection of Theron R. Butler, New York, 1910

From Scott & Fowles, New York, 1910

[See illustration]



[NUMBER 241]

FELIX ZIEM

FRENCH: 1821-1911

850 241. *MARRIAGE OF THE ADRIATIC*. A Venetian galley bedecked with flags and banners, surrounded by gondolas and a sailing vessel on the Lagoon, before a view of Doge's Palace and ships with festive banners moored before the Riva degli Schiavoni; the island and church of S. Giorgio Maggiore seen at the right. Signed at lower right ZIEM. 27 x 44 inches

From J. Chaine & Simonson, Paris, 1898

[See illustration]



ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

242. *RUINS*. An old tree growing before the ruins of an arch, with branches silhouetted against the sunset sky; in the foreground, lovers seated on a green-sward, others standing at the left. Signed at lower left MONTICELLI.

29 $\frac{1}{2}$  x 18 $\frac{1}{4}$  inches

60-

Collection of Edward Brandus, New York, 1904

VICTOR PIERRE HUGUET

FRENCH: 1835-1902

243. *PORTE DE L'ARSENAL*. Brilliant blue sky outlining the dome of a mosque appearing above the sunlit cream-colored walls of an arsenal; figures in oriental garb flank the arched portal, three mounted figures halted in the foreground. Signed at lower right v. HUGUET.

33 $\frac{1}{2}$  x 26 inches

170-

Purchased from the artist, Paris, 1892

From Durand-Ruel, Inc., New York, 1902

[END OF SECOND SESSION]

\$ 30/90-

# THIRD SESSION

Friday, January 16, 1942, at 2 p. m.

CATALOGUE NUMBERS 244 TO 414 INCLUSIVE



## BOOKS ON FINE ART AND ARCHITECTURE

2256 244. ART CATALOGUES. DE LUXE EDITIONS. The Thomas Fortune Ryan Collection . . . sold . . . Nov. 23-25, 1933 ✧ Collection of the late Mrs William Salomon . . . sold . . . Jan. 4-7, 1928 ✧ Collection of Mrs. Rockefeller McCormick . . . sold . . . Jan. 2-6, 1934 ✧ Collection of Genevieve Garvan Brady . . . sold . . . May 10-15, 1937. *All profusely illustrated.* Together 4 vols., small folio, vellum and cloth backed boards. New York, 1928-37

ALL LIMITED ISSUES OF THESE DE LUXE CATALOGUES of sales.

1716 245. BRONZES, FURNITURE, ETC. Die Bronzeplastiken, Statuetten, Reliefs, Geräte und Plaketten. Katalog . . . Bearbeitet von Leo Planiscig . Wien, 1924 ✧ Interiors, Fireplaces & Furniture of the Italian Renaissance (Eberlein), N. Y., 1916. *Both works fully illustrated.* Together 2 vols., small folio, cloth and cloth-backed boards. V.p., 1916-24

10- 246. GARDENS AND ARCHITECTURE. American Estates and Gardens (Ferree), 1904 ✧ Italian Villas and their Gardens (Wharton), 1904. *Both works with numerous illustrations, some in color.* 2 vols., small folio and royal 8vo, cloth. New York, 1904

50- 247. INTERIOR DECORATION. CHARLES LATHAM. In English Homes. *Profusely illustrated.* 3 vols., folio, cloth, gilt edges. New York, 1909

A FINE WORK. The illustrations depict the internal character, furniture and adornments of some of the most notable houses in England.

155 248. PAINTERS AND ENGRAVERS. Bryan's Dictionary of Painters and Engravers. New Edition, Revised and Enlarged under the supervision of George C. Williamson. *Profusely illustrated.* 5 vols., 4to, cloth. New York, 1903

A VERY FINE WORK. At the end of the last volume are reproductions of the monograms of painters and engravers.

52 249. PAINTERS AND PAINTINGS. JOHN D. CHAMPLAIN, JR, Editor. Cyclopedia of Painters and Paintings. *With more than 2,000 illustrations.* 4 vols., royal 8vo, cloth. New York, 1892



2256 250. PAINTINGS. A Catalogue of some of the Paintings of the British School in the Collection of Henry Edwards Huntington at San Marino, California (Brockwell), N. Y., 1925. *Privately printed, with inscription by Sir Joseph Duveen* ✧ Reynolds (Davies), London, 1913 ✧ Romney (Davies), London, 1914. *All with numerous illustrations.* Together 3 vols., 4to, cloth. V.p., 1913-25

475 251. PAINTINGS. ALFRED ROBAUT. L'Oeuvre de Corot. Catalogue raisonné et Précédé de l'Histoire de Corot et de ses Oeuvres par Etienne Moreau-Nélaton. *Profusely illustrated.* 5 vols., in four, folio, half morocco, gilt tops, uncut. Paris, 1905

ONE OF 400 COPIES. The last volume contains the tables and Index. Accompanying the above is: "Catalogue des Tableaux de Maîtres Anciens et Modernes des Ecoles Flamande, Française, Hollandaise, etc. et des Tapisseries, etc. composant le Musée formé à Anvers par M. Edouard Kums . . . vente . . . publique . . . 17 Mai 1898" uniformly bound with the above volumes and containing numerous illustrations.

A VERY SCARCE AND IMPORTANT WORK.

75 252. PAINTINGS. CORRADO RICCI. Antonio Allegri da Correggio. His Life, his Friends, and his Time. From the Italian by Florence Simonds. *With 37 full-page plates and 190 text illustrations.* Imperial 4to, cloth, gilt top, uncut. New York, 1896

Contains a catalogue of Correggio's works, arranged according to subjects, with Index to the volume.

70 253. PAINTINGS. Famous Paintings. Selected from the World's Great Galleries and Reproduced in Colour. With an Introduction by G. K. Chesterton and Descriptive Notes. *Colored plates.* 2 vols., folio, half red morocco, gilt tops. New York and London, recent

A SUMPTUOUS PUBLICATION with the reproductions in true colors after the originals.

30 254. PAINTINGS. Meissonier, His Life and His Art (Gréard), 1897 ✧ France under Louis XIV, (Le Grand Siècle) Its Arts—Its Ideas. From the French of Emile Bourgeois. 1897. *Both works profusely illustrated.* Together 2 vols., small folio, cloth; one binding a little soiled. New York, 1897

The first work contains a catalogue of Meissonier's work.

12 14 255. PAINTINGS. Modern Spanish Painting (Temple), 1908 ✧ The French Pastellists of the Eighteenth Century (Macfall), 1909. *Both works illustrated, some in color.* Together 2 vols., 4to, cloth. London, 1908-9

ONE OF 325 COPIES of the first work.

35- 256. PAINTINGS. Old Dutch and Flemish Masters. Engraved by Timothy Cole. With Critical Notes by John C. Van Dyke, and comments by the Engraver. 1895  
 ❖ Old Spanish Masters. Engraved by Timothy Cole. With Historical Notes by C. H. Caffin and comments by the Engraver. 1907 ❖ Old Italian Masters. Engraved by Timothy Cole. With Historical Notes by W. J. Stillman and brief comments by the Engraver. 1892. *All profusely illustrated.* Together 3 vols., royal 8vo, cloth. New York, 1892-1907

85- 257. PAINTINGS PAUL SCHUBRING. Cassoni. Truhen und Truhenbilder der Italienischen Frührenaissance. *With 210 plates containing 595 illustrations.* 2 vols., small 4to and atlas folio, cloth. Leipzig, 1923

A SUMPTUOUS AND VALUABLE WORK. One volume contains the text and has some illustrations at end; the other volume is entirely with plates and list of them.

110- 258. PAINTINGS. RICHARD MUTHER. The History of Modern Painting. *Profusely illustrated, some full-page plates in color.* 4 vols., small 4to, cloth, gilt tops, uncut. London, 1907

FINE SET OF THE REVISED EDITION. With a bibliography in each volume, and an index to the entire work in the last volume.

35- 259. PAINTINGS. The Drawings of Jean François Millet. Introductory Essay by Leonce Bénédict. *With 50 facsimile reproductions, with frontispiece in colors.* Folio, cloth, gilt top, uncut. Philadelphia, 1906

EDITION LIMITED TO 375 COPIES.

100- 260. PAINTINGS. Trente Reproductions d'après les Oeuvres Importantes de F. Roybet. Notice par L. Goer-Miles. *With 30 full-page plates, in photogravure.* Atlas folio, illustrated boards. [Paris 1890]

750- 261. PAINTINGS AND ARCHITECTURE. Lawrence (Armstrong), London [1913]  
 ❖ Stately Homes in America from Colonial Times to the Present Day (Desmond and Croly), N. Y., 1903. *Illustrations.* Together 2 vols., royal 8vo, cloth. V.p., 1903-[13]

25- 262. PAINTINGS AND ART OBJECTS. The Achillito Chiesa Collection . . . sold . . . Nov. 27, 1925, April 16, 1926, April 16, 17, 1926. 3 parts ❖ The Artistic Antique Property belonging to Charles of London . . . sold . . . Nov. 15-20, 1920 ❖ Important Paintings. Collection of a Swiss Gentleman . . . Sold . . . January 22, 1931. *All illustrated.* Together 5 vols., small folio and 4to, boards and wrappers. New York, v.d.



1250 263. PAINTINGS AND ART OBJECTS. A collection of catalogues of eleven sales of paintings, furniture, textiles, etc., held under the auspices of the American Art Association; and three other catalogues. Together 14 vols., 4to, wrappers and boards.

45 264. PAINTINGS, ETC. A collection of catalogues of sales of Paintings, etc., held under the auspices of the American Art Association. 33 vols., various dates ✧ and 12 other catalogues, etc. Together 45 pieces, 8vo and 12 mo, wrappers.

5 265. PAINTINGS, ETC. Modern Artists (Brinton), N. Y. 1908 ✧ Sport with Gun and Rod in American Woods and Waters (Mayer, editor), Vol. II only. N. Y. [1883] ✧ Stately Homes in America (Desmond and Croly), N. Y. 1903. *All illustrated*. Together 3 vols., royal 8vo, cloth and cloth backed boards.  
V.p. [1883]-1908

35 266. PAINTINGS, ETC. Barbizon Days. Millet — Corot — Rousseau — Barye. (Smith), N. Y. 1902 ✧ The Story of American Painting (Caffin), N. Y. [1907] ✧ Art Prices Current 1909-10. A Record of sale prices at Christie's during the season. London [1910]. *Illustrations in the first two works*. Together 3 vols., 8vo, cloth.  
New York and London, 1902-[10]

10 267. PAINTINGS, TAPESTRIES, etc. The Bachstitz Gallery. Catalogue of Paintings and Tapestries. Volume I only. *Numerous full-page plates in photogravure*. Thick large folio, half vellum.  
[Berlin, 1921]

ONE OF THREE HUNDRED COPIES. This volume on paintings and tapestries is complete in itself, and the text is in English. The second volume to this work is on sculpture, etc., and printed in German, and as in this case does not always accompany the first volume.

20 268. POTTERY AND PORCELAIN. EDWIN A. BARBER. The Pottery and Porcelain of the United States. An Historical Review of American Ceramic Art from the Earliest Times to the Present Day. *With 223 illustrations*. Royal 8vo, cloth, gilt top, uncut.  
New York, 1893

FIRST EDITION.

300 269. SALON, THE, for 1893-1908 inclusive. *Profusely illustrated, the frontispieces in color*. 9 vols., cloth, and 7 vols., half red morocco. Together 16 vols., royal 4to.  
Paris [1893]-1908

Text in English except that for the year 1893, which is in French.

75 270. SILVER. FREDERICK BRADBURY. History of Old Sheffield Plate. Being an Account of the Origin, Growth, and Decay of the Industry and of the Antique Silver and White or Britannia Metal Trade. *Numerous illustrations*. 4to, cloth.  
London, 1912

A VALUABLE WORK. Contains a list of makers and their marks.

15- 271. STAINED GLASS. Vierzig Jahre Glasmalkunst. Festschrift der Koeniglichen Bayrischen Hofglasmalerei F. X. Zettler zum Gedächtnis ihres vierzigjaehrigen Bestehens verfasst von Dr. Josef Ludwig Fisher. *Numerous illustrations*. Small 4to, dark blue morocco, gilt. Muenchen, 1910

100 272. TAPESTRIES. Die Wiener Gobelinsammlung . . . mit Beschreibendem Text und wissenschaftlichen Anmerkungen von Ludwig Baldass. *With over 300 plates, some in color, each plate tipped on heavy paper*. 5 vols., folio, full morocco; monogram "E.W." in gilt on covers. Each volume in a heavy cardboard case. Wien, 1920

A SUMPTUOUS WORK. ONE OF 350 SETS. The title-page and text to each volume is in wrappers and in a pocket at the back of each volume.

15- 273. TAPESTRIES. CHARLES M. FFOULKE. The Ffoulke Collection of Tapestries. *Portrait, and numerous reproductions, a few in color*. Folio, full blue morocco, doublures and fly-leaves of blue watered silk, gilt top, uncut. New York, 1913

ONE OF 250 COPIES PRIVATELY PRINTED. A magnificent catalogue, with reproductions of celebrated Flemish, French, and Italian tapestries.

35- 274. TAPESTRIES, ETC. The Tapestries of the Vienna Imperial Court. Vienna, 1922; *one of 100 copies* ♦ Sammlung Frau Margarete Oppenheim . . . [sold at public sale] May 22, 1936. Munchen, 1936 ♦ Aus dem Besitz der Firma A. S. Drey, Munchen . . . Versteigerung 17 u. 18 Juni 1936. Berlin, 1936 ♦ Die Denkmale des Stiftes Nonnberg in Salzburg. Band VII. Wien, 1911 ♦ Namenverzeichnis zu Andrees Handatlas. Achte Auflage. Leipzig, 1924. *Some illustrated*. Together 5 vols., 4to, wrappers, boards, and cloth.

Par 275. WATERCOLORS AND DRAWINGS. Catalogue des Tableaux Aquarelles & Pastels . . . Composant la Collection de feu M. J. R. P. C. H. De Kuyper de La Haye. Et dont la vente aura lieu à Amsterdam . . . 30 Mai 1911. *With numerous full-page reproductions in photogravure*. Folio, boards with cloth back, gilt top, uncut; binding a little worn. [Amsterdam, 1911]

A DE LUXE CATALOGUE. The prices realized at the sale of these items are marked in in pencil.

### JAPANESE IVORY CARVINGS

17 10 276. THREE SMALL JAPANESE CARVED IVORY STATUETTES  
Geisha with parasol; actor with tambourine and war hat on his back; and a girl with a fan and jar of polyporus fungus. *Heights 4 1/4 to 4 3/4 inches*





[282]

[281]

[280]

AT TOP: NUMBERS 277-279-283-278

277. JAPANESE CARVED IVORY GROUP

Elderly ryot, his kneeling wife and child, grouped around a saucepan on a log fire, the man tasting the food from a bowl. Signed. Has stand. *Height 61½ inches*

70-

[See illustration]

278. JAPANESE CARVED IVORY GROUP

Laughing child, loosing a pet dog.

*Height 51½ inches*

10-

[See illustration]

279. JAPANESE CARVED IVORY GROUP

Young girl with a baby slung at her back, holding a small wicker basket of oak leaves.

*Height 8¾ inches*

40-

[See illustration]

## 280. JAPANESE CARVED IVORY STATUETTE

Figure of an elderly ryot carrying a hand plow over his shoulder and in his left hand a bunch of turnips. Signed.

*Height 10<sup>3</sup>/<sub>4</sub> inches*

[See illustration]

## 281. JAPANESE CARVED IVORY GROUP

Smiling young mother playing with two children, one of whom climbs upon a bamboo bench behind her; on base simulating bronze. Has stand.

*Height 15 inches*

[See illustration]

## 282. JAPANESE CARVED IVORY STATUETTE

Toothless old beggar woman, seated and holding out a bowl containing a few rice grains.

*Height 9<sup>1</sup>/<sub>4</sub> inches*

[See illustration]

## 283. TWO JAPANESE CARVED IVORY GROUPS

Man with two children and grapevines, one child perched on his shoulder; and a lady with a gnarled stem of orchids.

*Heights 7<sup>1</sup>/<sub>4</sub> and 6<sup>3</sup>/<sub>4</sub> inches*

[See illustration of one]

## 284. CHINESE CARVED SPINACH JADE DRAGON KORO

Quadrangular, with outset rounded corners, undercut ogre-scroll handles, and cover surmounted by a coiled dragon on four legs; the body carved with bands of dragon-head strapwork and *t'ao t'ieh*.

*Height 5<sup>1</sup>/<sub>4</sub> inches*

## 285. TWO CHINESE CARVED WHITE JADE SCEPTRE ORNAMENTS

Miniature dragon-head sceptre undercut with a land dragon; and a smaller one undercut with squirrels pecking at cherries, mounted with engraved bronze paper-knife. [Lot.]

*Lengths 5<sup>1</sup>/<sub>2</sub> and 9 inches*

## 286. THREE JAPANESE AND OTHER DECORATIVE ORNAMENTS

*Nashiji* lacquer pumpkin-form *sake* flask; small damascened bronze *koro*; and a Pecz iridescent turquoise pottery four-handled vase. [Lot.]

*Heights 7 to 10<sup>3</sup>/<sub>4</sub> inches*

## 287. TWO CARVED IVORY GROUPS

Burmese figure of the elephant god Ganesh; and Bacchic nymph riding upon the back of a lioness. [Lot.]

*Heights 4<sup>1</sup>/<sub>2</sub> and 5 inches*



SILVER AND SILVER-PLATED WARE

288. SILVER-PLATED HORN-HANDLED CARVING SET

*J. C. Grogan Co., Pittsburgh*

30- Seven pieces, in green velours case.

289. TWELVE PEARL-HANDLED STERLING SILVER ENTRÉE KNIVES AND  
TWELVE DESSERT KNIVES

*Reed & Barton, New York*

27- Chased shank, plain mother of pearl handles. [Lot.]

290. TWENTY-FOUR FRENCH PEARL-HANDLED KNIVES

30- Twelve dinner and twelve dessert knives, with mother of pearl handles; monogrammed. In leather case.

291. TWENTY-FOUR FRENCH IVORY-HANDLED KNIVES

27 10- Twelve dinner and twelve dessert knives, with ivory handles; monogrammed. In leather case.

292. TEN DECORATIVE STERLING SILVER AND ENAMEL SERVERS

45- Including a pair of English *repoussé* compote spoons; soup ladle; three chased and gilded silver and enamel servers; and four others. Some monogrammed. Together with a case of twelve gilded silver and ivory champagne swizzles, by Cardeilhac, Paris. [Lot.]

293. FRENCH SILVER-HANDLED SERVICE OF FLATWARE

*Odiot, Paris*

60- Eighteen dinner knives, thirty-six dessert knives, carving knife and fork, meat fork, and spatulate server. Chased handles, with steel blades. In leather case.

294. SILVER-PLATED SERVICE OF FLATWARE

*Gorham Mfg. Co., New York*

95- Twelve each of steel-bladed dinner knives and entrée knives, dinner forks, dessert knives and forks, oyster forks, pastry forks, bouillon spoons, compote spoons, ten *demitasse* spoons, and forty-six other pieces. With rococo leaf and shell pattern, initialed W. [Lot.]

295. CHASED STERLING SILVER SERVICE OF FLATWARE

*The Gorham Co., New York*

120- Twelve entrée forks, eleven knives, eleven tablespoons, eleven dessert forks, twelve salad forks and two salad servers, and fifteen teaspoons in two patterns. Richly chased in the Louis XV taste with nymphs, cupids, scrollings and foliations; minor variations in design, but forming almost a matched service. Monogrammed. [Lot.]

## 296. LOT OF STERLING SILVER DECORATIVE SERVERS

Including a wrought Gorham *martelé* silver soup ladle; chased berry server and sauce ladle; and six other decorative pieces. Some monogrammed. Together with twelve menu holders. [Lot.]

## 297. LOT OF WROUGHT STERLING SILVER FLATWARE

Twelve oyster forks, twelve ice-cream forks, ten *demitasse* spoons, and five assorted servers. Wrought with tulips and peonies and closely matching in design. [Lot.]

## 298. LOT OF STERLING SILVER AND SILVER-PLATED FLATWARE

*The Gorham Co., New York*

Twenty-four silver dessert forks chased with Renaissance masks and foliations, monogrammed; twelve matching silver-plated dessert knives and a sterling silver cheese scoop. Together with twelve silver-plated skewers, and a crumber. [Lot.]

## 299. TWELVE SMALL STERLING SILVER TABLE ARTICLES

Four salt and four pepper shakers; cylindrical jar and bottle holder, and two napkin rings. Together with a silver-plated card waiter and a pair of mustard pots. [Lot.]

## 300. REPOUSSÉ SILVER QUATREFOIL JEWEL BOX

*Repoussé* with birds and floral festoons in a 'shagreen' ground, the hinged cover depicting the garlanding of a shepherdess beneath a draped canopy.

*Length 8 inches*

## 301. FIVE STERLING SILVER AND GLASS TOILET ARTICLES

Two toilet bottles, stem vase, soap dish, and powder box with *ajouré* cover. [Lot.]

## 302. FOUR SMALL SILVER TRAYS

Oblong waiter; glass and silver deposit round stand, monogrammed; and two small Gorham silver round trays inset with blue and white Dutch landscape tiles. [Lot.]

*Widths 6½ to 12 inches*

## 303. STERLING SILVER SWEETMEAT DISH

*The Gorham Co., New York*

Small scrolled compote, the border and hollow bell foot *repoussé* with festooned floral cartouches, acanthus, and shells.

*Diameter 7¾ inches*





[NUMBERS 304 AND 305]

225 304. REPOUSSÉ STERLING SILVER TEA AND COFFEE SERVICE

Teapot, coffee pot, creamer, covered sugar bowl, and waste bowl. With lobed inverted pear-shaped bodies wrought with paneled borders of flowers. Monogrammed. [Lot.]

[See illustration]

75 305. STERLING SILVER ROSEWATER DISH IN THE ELIZABETHAN TASTE

*The Gorham Co., New York*

Heavy dish wrought with bossed strapwork medallion and border enriched with cherub heads; copy of an original of 1556.

*Diameter 17 $\frac{1}{4}$  inches*

[See illustration]

## 306. SILVER-PLATED TWO-HANDLED OBLONG TEA TRAY

*Reed & Barton, New York*

30- With molded border of floral niches and engraved at centre with a decorative terraced medallion; flower-chased swag and loop handles. Length  $31\frac{1}{4}$  inches

## 307. CHASED STERLING SILVER TOILET SET

*The Gorham Co., New York*

22-16 Hand mirror, four assorted brushes, and a pair of cut crystal bottles. Chased with bold rococo foliage and *adossés* monster heads; monogrammed. Together with three child's brushes, somewhat differing. [Lot.]

## 308. AJOURÉ STERLING SILVER SWEETMEAT DISH

*W. W. Wattles & Sons, Pittsburgh*

32-16 Broad *ajouré* border wrought with oval medallions of roses garlanded with flowers and foliage. Diameter  $11\frac{1}{2}$  inches

## 309. EIGHTEEN STERLING SILVER COCKTAIL GOBLETS

126- Bell-shaped, with flaring trumpet stem; plain silver, interior gilded.

## 310. STERLING SILVER BACON DISH

45- Plain oval dish with domed cover and small urn finial; wood baluster handle.

Length  $9\frac{3}{4}$  inches

## 311. STERLING SILVER FISH PLATTER

*The Gorham Co., New York*

150- Heavy valanced oval platter of *martelé* silver, the border *repoussé* with shell fish and trailing sea wrack. Weight about 66 ounces. Length 24 inches

[See illustration]

## 312. TWELVE STERLING SILVER FISH PLATES

*The Gorham Co., New York*

300- Matching the preceding.

Diameter  $9\frac{1}{4}$  inches

[See illustration of three]

## 313. STERLING SILVER BREAD TRAY

*The Gorham Co., New York*

85- Type of the preceding, the border *repoussé* with poppies and wheatears.

Length  $15\frac{1}{2}$  inches

## 314. STERLING SILVER CENTREPIECE

*The Gorham Co., New York*

90- Type of the preceding, the valanced border *repoussé* with poppies and trailing floral stems. Silver-plated liner and brass mesh flower holder.

Diameter  $18\frac{1}{2}$  inches

Illustration of numbers 311 and 312 appears on the following page.





[316]

[315]

[316]

AT CENTRE: NUMBER 311

TOP ROW: NUMBER 312

330- 315. STERLING SILVER SOUP TUREEN WITH STAND *The Gorham Co., New York*  
Type of the preceding, *repoussé* with spreading blossoms enclosing mono-  
grammed cartouches; two scrolled loop handles. Valanced stand slightly differ-  
ing in color but of matching design. [Lot.] *Length of tureen 14½ inches*

[See illustration]

440- 316. PAIR STERLING SILVER COVERED VEGETABLE DISHES, AND PAIR STANDS  
*The Gorham Co., New York*  
Matching the preceding. [Lot.] *Length of dishes 13 inches*

[See illustration]

## 317. PAIR STERLING SILVER SALTS AND PAIR PEPPER SHAKERS

*The Gorham Co., New York*

100- Matching the preceding. [Lot.]

## 318. STERLING SILVER COCKTAIL SHAKER AND SMALL HOT-MILK JUG

20- Plain ware. [Lot.]

## 319. THREE STERLING SILVER-MOUNTED GLASS DECANTERS

65- Etched clear glass claret jug; green glass flask overlaid with rococo silver mounts; and silver-mounted ruby cut glass claret jug. [Lot.] *Heights 8 to 13 inches*320. ETCHED GLASS AND STERLING SILVER VASE *The Gorham Co., New York*30- Valanced pear-shaped vase finely etched with floral scrolls, leaf volutes, and medallioned bouquets, on chased silver flaring foot. *Height 10<sup>3</sup>/<sub>4</sub> inches*

## 321. THREE SMALL STERLING SILVER OVAL DISHES

25- One with chased border of foliations; one scalloped and *repoussé* with blossoms and bossed cartouches; the third with rocaille swirled border. Monogrammed. [Lot.] *Lengths 8<sup>1</sup>/<sub>2</sub> to 10 inches*

## 322. STERLING SILVER AND CUT GLASS TABLE GARNITURE

110- *W. W. Wattles & Sons, Pittsburgh*  
Deep bell-shaped flower bowl cut with flutings and patera rosettes, supported in sterling silver tetrapod frame with husk-festooned and rosetted fluted columns; and two tall matching tripod vases. [Lot.] *Heights 11<sup>1</sup>/<sub>2</sub> and 15<sup>1</sup>/<sub>2</sub> inches*

## 323. STERLING SILVER FLOWER BOWL

35- With flaring valanced rim *repoussé* in high relief with poppies, peonies, and chrysanthemums. *Diameter 12 inches*

## 324. WROUGHT STERLING SILVER COMPOTIER

45- The lobed and valanced border and domed foot wrought with open tulips and buds with foliage. Monogrammed. *Diameter 13 inches*

## 325. SILVER-PLATED OVAL PLATTER

15- *Reed & Barton, New York*  
Deep dish with molded and scrolled rococo border of gadrooned leafage, cartouches, and cabochons. Monogrammed. *Length 22 inches*

## 326. REPOUSSÉ STERLING SILVER TALL FLOWER VASE

25- *W. W. Wattles & Sons, Pittsburgh*  
Slender oviform vase on round foot, *repoussé* with scroll niches, the spandrels finely wrought with rococo foliated shell cartouches. *Height 18 inches*



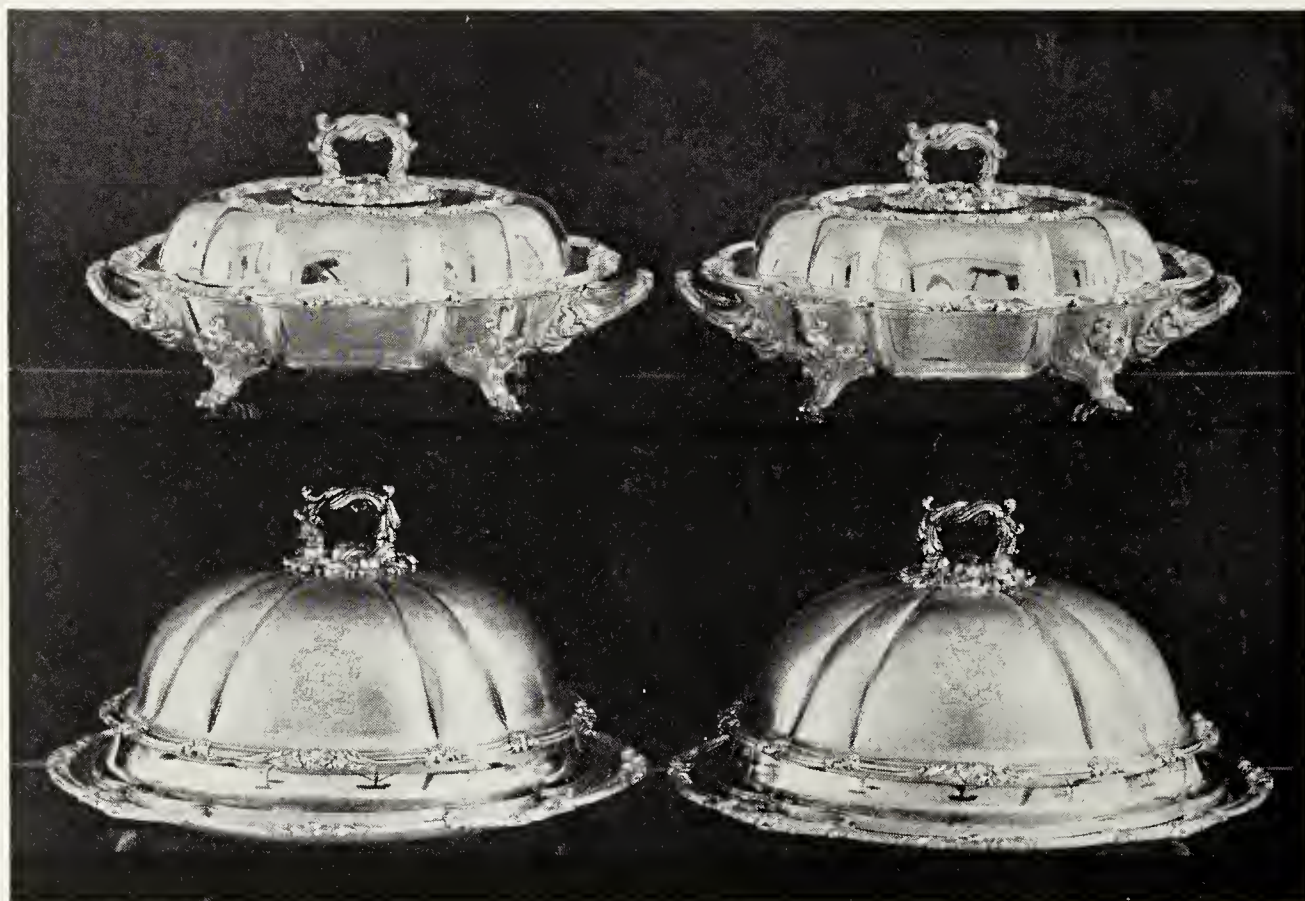
327. SET OF THREE STERLING SILVER AND GLASS DECANTERS, IN  
MAHOGANY TANTALUS

50 - Faceted crystal decanters with silver stoppers; in chrome-mounted mahogany  
tantalus. *Height 16 inches*

328. ETCHED AND CUT GLASS AND STERLING SILVER CENTREPIECE

*The Gorham Co., New York*

55 - Lobed and valanced glass bowl cut with cartouches and etched with floral fes-  
toons; mounted with silver openwork rococo base and two forked and leaved  
loop handles. *Length 21 inches*



[NUMBERS 329 (AT TOP) AND 331]

329. PAIR LATE GEORGIAN SHEFFIELD PLATE COVERED VEGETABLE DISHES  
WITH LINERS

*Circa 1830*

110 - Cartouche-form dish and cover with detachable rustic lock handle and with liner;  
set in a hot-water compartment with two loop handles wrought with leafage;  
reeded borders modeled with shells and leafage. Apparently resilvered.

*Length 15 inches*

[See illustration]

330. LATE GEORGIAN SHEFFIELD PLATE COVERED SOUP TUREEN  
Matching the preceding.

*Circa 1830*

*Length 16 1/2 inches*

331. GARNITURE OF THREE LATE GEORGIAN SHEFFIELD PLATE OVAL MEAT  
PLATTERS WITH COVERS Circa 1830

Matching the preceding. Engraved with coats of arms. [Lot.]  
Lengths 16 to 19 1/4 inches

[See illustration of two]

332. GARNITURE OF THREE LATE GEORGIAN SHEFFIELD PLATE OVAL  
PLATTER COVERS Circa 1830

Matching the preceding. [Lot.] Lengths 16 to 20 inches

333. SILVER-PLATED COCKTAIL TRAY

Narrow oblong, with pierced edge and leaf-scrolled rolled handles; engraved  
crest. Length 26 inches

334. SILVER-PLATED TEA AND COFFEE SERVICE Gorham Mfg. Co., New York  
In the Adam taste. Coffee pot, teapot, covered sugar bowl, creamer and sugar  
bowl. Classic gadrooned bodies of oval section with gadrooned patera covers,  
initialed w. [Lot.]

335. TWO SILVER-PLATED TRAYS

Gorham square tray with *repoussé* floral border; Reed & Barton oblong tray,  
monogrammed. [Lot.] Lengths 12 and 18 1/2 inches

336. HORN-HANDLED COPPER ALE SERVICE

Large capstan-shaped tankard and six mugs with horn handles; and round tray.  
[Lot.] Diameter of tray 24 inches

337. SILVER-PLATED COVERED ENTRÉE DISH WITH STAND AND SPIRIT BURNER  
Reed & Barton, New York

Rounded oblong dish and reversible cover with lock handle, *repoussé* with masses  
of blossoms and leafage on matt grounds; in two-handled hot-water stand with  
triple spirit burner. Length 14 inches

338. SILVER-PLATED COFFEE SERVICE

Gorham Mfg. Co., New York

Coffee pot, hot-milk jug, creamer and sugar bowl. Lobed pear-shaped bodies  
with molded foot, the tall pot and jug with reeded median bands. [Lot.]

339. SILVER-PLATED OVAL TRAY

Gorham Mfg. Co., New York

Plain, with ribbon-tied reeded edge and two embrasure handles.  
Length 24 inches

340. SILVER-PLATED OVAL FISH PLATTER

A. Krupp, Berndorf

Matching the preceding. Together with a Gorham sauce boat, matching. [Lot.]  
Length 28 inches



341. TWO SILVER-PLATED CIRCULAR TRAYS

20 - One matching the preceding; the other monogrammed and edged with four  
foliation devices. [Lot.] *Diameters 14 and 16 1/2 inches*

342. SILVER-PLATED AND MAHOGANY TRAY, AND SIX GOBLETs

27 50 Gorham circular tray with latticed gallery and two handles; and six Reed &  
Barton silver-plated water goblets, initialed w. [Lot.]

343. THREE SILVER-PLATED COVERED VEGETABLE DISHES

25 - Two round, one oblong; one monogrammed. [Lot.] *Reed & Barton, New York*  
*Widths 9 to 12 inches*

344. TWO SILVER-PLATED AND GLASS HORS-D'OEUVRES DISHES, AND  
TRAY OF TUMBLERS

21 - Circular segmental six-part *hors d'oeuvres* dish; oval four-part dish; and handled  
tray for eight glasses. [Lot.]

345. SILVER AND COPPER CARAFE AND JEWEL CASKET

17 50 Plain hammered pitcher; casket silver-plated on copper with figures in Gothic  
niches and medallions of grotesques and lined in green velvet. [Lot.]  
*Length of casket 9 inches*

346. LOT OF REPOUSSÉ STERLING SILVER TOILET ARTICLES

22 16 Gorham set of mirror, brush, and comb; another set ornamented with enamel  
medallions; pair of cut crystal toilet bottles and a powder jar; and three military  
brushes. Assorted rococo designs, monogrammed. [Lot.]

FRENCH FURNITURE, BRONZES, AND DECORATIONS

347. TWO SMALL BRONZE ANIMAL STATUETTES

20 - A crouching pointer, by P. J. Mêne, signed, brown patina; and bull pawing the  
ground, by G. Lecourtier, signed, green patina. *Lengths 4 and 5 inches*

348. PAIR LIMOGES PÂTE SUR PÂTE PORCELAIN PLAQUETTES

90 - Each depicting three sportive *putti*, one group with wheat and grapes, the other  
riding dolphins; gray ground. Signed A. Riffaterre. Framed. *Height 6 3/4 inches*

349. PAIR LIMOGES PÂTE SUR PÂTE PORCELAIN MEDALLIONS

80 Scantly draped nymph dancing and in flight; olive ground. Signed A. Riffaterre.  
Framed. *Ovals: Height 8 inches*

350. LOUIS XIV BRONZE STATUETTE OF NEPTUNE

27 16 Bearded figure thrusting with a trident and seated upon a large seashell on the  
waves. Oblong marble base. *Total height 11 inches*

## 351. BRONZE DORÉ AND CRYSTAL URN

*Louis XV Style*

115 - Spirally ribbed urn with *bronze doré* rim and base mounts and leaf-voluted handles.

*Height 18 1/2 inches*

## 352. MEZZOTINT ENGRAVING PRINTED IN COLORS

*Alfred Skrimshire, after Gainsborough*

20 - The Marsham Family. Large folio, printed in colors. Signed artist's proof; brilliant impression. Together with a *remarque* etching by Sir L. Alma-Tadema. Framed. [Lot.]

## 353. PAIR BRONZE DORÉ CHENETS

*Louis XVI Style*

60 - With festooned flaming tripod urn and pinecone finials, surmounting a plinth applied with a garland of bay leaves. By Bouhon Frères, Paris.

*Height 17 1/4 inches*

## 354. BRONZE STATUETTE

*Marius Vallett, French: fl. 1897-1922*

35 - Standing figure of a woman in reflective pose, clad in loose hooded robe. Signed.

*Height 21 inches*

## 355. BRONZE PORTRAIT BUST

*A. Moretti, Italian: fl. 1900*

25 - Bust portrait of a man with forked beard. Inscribed on back in friendship, signed A. MORETTI and dated 1903.

*Height 20 1/2 inches*

## 356. ART NOUVEAU BRONZE EWER

20 - Modeled with the nude seated figure of the chained Andromeda, the body with waves, the handle formed by the swooping monster; signed Marcel Debut.

*Height 18 1/4 inches*

## 357. PAIR LOUIS XIV BRONZE AND BRONZE DORÉ CHENETS

35 - Bronze lion rearing up to support a gilded Baroque escutcheon, upon a scrolled and balustraded plinth. Nineteenth century.

*Heights 19 and 20 inches*

## 358. GILDED BRONZE AND MARBLE GROUP

*Louis Chalom, French: b. 1866*

60 - La Pensée. Female figure nude to the waist with a long drapery covering her knees, seated in a Siena marble throne. Signed on the marble L. CHALOM. Gilded finish.

*Height 22 1/2 inches*

## 359. TWO URBINO MAJOLICA PLAQUES

20 - Depicting a Roman triumph, and death of a Caesar; within borders of armorial trophies and Renaissance grotesques, respectively. One repaired.

*Diameters 17 1/2 and 16 1/4 inches*

## 360. BRONZE DORÉ AND PARIS PORCELAIN JARDINIÈRE

*Louis XVI Style*

70 - Oval boat painted with urns of flowers, musical trophy, and Psyche and Cupid, signed Collot; *bronze doré ajouré* rim, base mount, and scrolled handles with seated nymphs.

*Length 23 inches*



- 100- 361. GILDED BRONZE GROUP *Emmanuel Fremiet, French: 1824-1911*  
Chariot of Minerva. The goddess with spear and shield driving a three-horse chariot, a serpent coiled behind her in the car. Oval base signed E. FREMIET. Cast by E. Barbedienne. *Height 26 inches*
- 150- 362. PAIR BRONZE DORÉ AND CRYSTAL URNS *Louis XIV Style*  
Fluted campana vase with *diamanté* borders and bronze doré mounts with female mask handles. *Height 24 inches*
- 105- 363. LOUIS XV BRONZE DORÉ CLOCK GARNITURE *Tiffany & Co., New York*  
Comprising a rococo-scrrolled cartouche-form mantel clock with floral finial trophy; and pair of four-light candelabra with spirally twisted endive branches, fitted for electricity. [Lot.] *Heights 27 and 20 inches*
- 50- 364. BRONZE GROUP OF MILO OF CROTONA KILLED BY LION  
Nude man sprawling on the ground in terror and clutching at a tree stump, as a huge lion buries its teeth into his right thigh. *Height 26 1/2 inches*
- 20- 365. PAIR LIMESTONE GARDEN URNS  
Melon-shaped with boldly ribbed sides, surmounting square plinth. In two parts. *Height 21 inches*
- 90- 366. BRONZE DORÉ AND BACCARAT CUT CRYSTAL CHANDELIER *Louis XVI Style*  
Pyriform, composed of strings of cut crystal lustre beads and a circlet of six lights hung with *bronze doré* floral festoons. Fitted for electricity. *Diameter 25 inches*
- 75- 367. BRONZE EQUESTRIAN GROUP *Louis Chalom, French: b. 1866*  
Valkyrie. Armored figure brandishing a spear astride a rearing horse, her head and limbs sculptured in marble. Some imperfections. Oblong base signed L. CHALOM. Golden patina. On onyx plinth. *Total height 36 1/2 inches*  
Collection of Capt. J. R. De Lamar, New York, 1919
- 45- 368. RÉGENCE BRONZE DORÉ CARTEL  
Wall clock set in an angular cartouche with festooned urn finial and draped with a lion pelt. Nineteenth century. *Height 31 inches*
- 20- 369. BRONZE STATUETTE *François Raoul Larche, French: 1860-1912*  
The Reed Nymph. Nude standing figure of a nymph with crossed legs, gathering about her a cluster of bulrushes. Round base signed RAOUL LARCHE. Copper brown patina. *Height 29 inches*
- 60- 370. LOUIS XVI BRONZE DORÉ BAROMETER WITH THERMOMETER  
Banjo-form, the barometer dial garlanded with cornucopias of flowers and foliage and surmounted by a festooned *bas relief* plaque and thermometer panel, between fluted columns with cherub-head finials. Nineteenth century. *Height 38 inches*

## 371. PUTTI: PAIR OF DECORATIVE OVERDOOR PAINTINGS

*Manner of François Boucher*

110 - Each depicting five nude *putti*, one centred by Eros, the other with an infant Venus shooting arrows at a heart. *Oval: 25 1/2 x 33 inches*

## 372. BRONZE GROUP

*Ulfanio Checa y Sanz, Spanish: 1860-1916*

120 - Chariot Race. A Roman driver in a racing chariot urging on two madly galloping horses. Oblong base signed U. CHECA. Golden patina. *Length 25 inches*

## 373. PAIR LOUIS XV BRONZE DORÉ TWO-HANDLED VASES

90 - Baluster-shaped body on circular foot, richly chased with flowers and leafage in the style of Meissonier. *Height 14 inches*

[See illustration facing page 94]

## 374. SCULPTURED MARBLE BUST OF THE DUCHESSE DE POLIGNAC

25 - Wearing loosely draped court robes and long ringlets dressed with a lace cap. Inscription on back and apocryphal date 1783. *Height 37 inches*

## 375. BRONZE AND BRONZE DORÉ FIGURAL CANDELABRUM

*Louis XIV Style*

50 - Seated bronze triton with bifid tail, supporting two gilded bronze cornucopiae for lights, fitted for electricity; Siena marble base. *Height 22 inches*

376. HEROIC BRONZE BUST OF LOKI *August Druman, Bavarian: XIX Century*

25 - Black bronze bust of a bearded man, wearing an ox mask on his head, a quiver of arrows slung across his back. Signed and dated AUG. DRUMAN, München, 1885. *Height 34 inches*

## 377. BRONZE GROUP

*Raffaello Romanelli, Italian: 1856-1928*

152  
120 - Victory with a Quadriga. Robed figure of the goddess holding out a wreath, in a chariot drawn by four galloping horses. On irregular base signed RAFFAELLO ROMANELLI. Cast by G. Vignali, Florence. Green patina. *Length 31 inches*

## 378. PAIR BRONZE AND BRONZE DORÉ CHENETS, AND A FIRE SCREEN

*Louis XIV Style*

100 - Seated bronze figures of male and female fauns, upon leaf-scrolled and shell-molded Baroque plinths in gilded bronze, with lion-paw feet; by Bouhon Frères, Paris. Together with a cartouche-shaped fire screen enriched with female busts and pendent trophy of Love. [Lot.]

*Heights of andirons 25 and 26 inches; length of screen 33 inches*

## 379. TWO CARVED WALNUT AND BLUE VELVET BENCHES

*Louis XIV Style*

25 - Oblong cushioned top in blue silk velvet, trimmed with corner tassels. *Lengths 20 and 32 inches*



90- 379A. BRONZE STATUETTE OF A MINER *H. Haase, Belgian: XIX Century*  
 Standing figure naked to the waist, with lantern strapped to his belt and leaning  
 on a pick. Square base signed H. HAASE and dated '99 *Height 28 inches*

350- 380. ACAJOU PARQUETERIE GUÉRIDON, MOUNTED IN BRONZE DORÉ *Louis XV Style*  
 Small circular table inlaid in a *parqueterie* design in tulipwood and rimmed in  
 gilded bronze; four curved and tapered supports and saltire stretcher, all finely  
 mounted in gilded bronze. *Height 30 inches; diameter 21 inches*

30- 381. CARVED AND PARCEL-GILDED WALNUT BENCH IN FLEMISH  
 RENAISSANCE TAPESTRY  
 Oblong top covered with a fragment of Flemish Renaissance tapestry depicting  
 the building of a temple; carved and turned legs and stretchers. *Length 44 inches*

160- 382. AMARANTH AND KINGWOOD MARQUETERIE PEDESTAL CABINET  
 MOUNTED IN BRONZE DORÉ, BY F. LINKE *Louis XV Style*  
 Slightly *bombé* body enclosed in front by a single door, decorated with panels of  
 floral *marqueterie* in a ground of matched amaranth; magnificently mounted in  
 bronze doré; *fleur de pêche* marble top. Stamped F. LINKE on one of the corner  
 mounts. *Height 49½ inches; width 19 inches*

[See illustration]

200- 383. AMARANTH AND KINGWOOD MARQUETERIE PEDESTAL CABINET  
 MOUNTED IN BRONZE DORÉ, BY F. LINKE *Louis XV Style*  
 Slender slightly *bombé* body on four tapered and curved supports; decorated with  
 panels of floral *marqueterie* in a ground of matched amaranth; finely mounted in  
 gilded bronze and having cracked *fleur de pêche* marble top. Stamped F. LINKE  
 on one corner mount. *Height 47½ inches; width 15½ inches*  
 Illustrated in *Art et Curiosité*, Paris, October 1904, p. 162

[See illustration]

55- 384. LOUIS XV CARVED AND GILDED MARQUISE IN EIGHTEENTH CENTURY  
 AUBUSSON TAPESTRY  
 Shaped *bergère* covered in silk-woven tapestry of the period, designed with  
 figures of amors, animals, and flowers, in a light ground. The frame and supports  
 carved with flowers and leafage. Loose seat cushion.

100- 385. PAIR RICHLY CARVED AND GILDED CONSOLES *Louis XV Style*  
 The voluted frieze and supports richly pierced and carved with rococo leaf scrolls  
 and flowers; figured marble top. *Height 34½ inches; length 40 inches*



[NUMBER 382]

[NUMBER 383]

LOUIS XV BRONZE DORÉ VASES: NUMBER 373





[NUMBER 386]

386. AMARANTH AND KINGWOOD MARQUETERIE BUREAU DE DAME  
MOUNTED IN BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

1000- Lady's writing table with shaped front and semicircular superstructure equipped with seven drawers and mounting a timepiece at the centre. Beautifully decorated in tinted *marqueterie* with medallions of flowers and foliated panels and magnificently mounted in gilded bronze. The clock is surmounted with a Cupid, while on either side are foliated branches for two electric lights. Stamped LINKE on one of the mounts. The writing shelf lined with dark leather.

*Height 54 inches; width 46 inches*

[See illustration]



## 387. PAIR LOUIS XIV CARVED WALNUT AND NEEDLEPOINT ARMCHAIRS

*French, Late XVII Century*

150- High rectangular back and seat in needlepoint designed with Baroque figures and foliage in a dark ground. Walnut voluted arms, turned legs with saltire stretchers.



[NUMBER 388]

## 388. AMARANTH AND KINGWOOD MARQUETERIE COMMODE, MOUNTED IN BRONZE DORÉ

*Louis XV Style*

350- Slightly *bombé* body fitted in front with a central door flanked by two slightly smaller doors with drawer above. The top, front, and ends decorated with bouquets of flowers, strapwork, and foliage in *marqueterie* in a ground of matched amaranth bordered with diagonally figured kingwood. Beautifully mounted in gilded bronze.

*Height 36 inches; length 6 feet 2 inches*

Collection of Captain J. R. De Lamar, New York, 1919

[See illustration]

## 389. PAIR CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

*Louis XVI Style*

60- Oval back and seat in silk tapestry designed with figures of children in medallions, also animals and foliage. Frames carved with acanthus and trophies.





[NUMBER 390]

390. PAIR RÉGENCE CARVED WALNUT FAUTEUILS IN EIGHTEENTH CENTURY NEEDLEPOINT

115 - Shaped back and seat in partly restored silk and wool needlepoint of the period designed with a classical figure subject, also fantastic animals and landscapes. Walnut frame of later date carved with shells and foliage; cabriole legs.

[See illustration]

391. PAIR RÉGENCE CARVED WALNUT FAUTEUILS IN EIGHTEENTH CENTURY NEEDLEPOINT

115 - Similar to the preceding.

392. RÉGENCE CARVED WALNUT CANAPÉ IN EIGHTEENTH CENTURY NEEDLEPOINT

100 - *En suite* with the preceding.

*Length 48 inches*

150- 393. PAIR GILDED BRONZE AND CUT GLASS ELECTROLIERS *Louis XIV Style*  
Tripod frame wired for six lights and hung with large flat leaf lustres.

*Height 35 inches*

From E. F. Caldwell & Co., Inc., New York

150- 394. PAIR GILDED BRONZE AND CUT GLASS ELECTROLIERS *Louis XIV Style*  
Similar to the preceding.

From E. F. Caldwell & Co., Inc., New York

50 395. PAIR CARVED AND GILDED TORCHÈRES *Louis XIV Style*  
Tall pedestal for candelabra or vase with carved *ajouré* shaft and triangular base.

*Height 5 feet 7 inches*

50- 396. PAIR CARVED AND GILDED TORCHÈRES *Louis XIV Style*  
Similar to the preceding.

260- 397. AMARANTH AND KINGWOOD MARQUETERIE CIRCULAR TABLE

MOUNTED IN BRONZE DORÉ

*Louis XV Style*

Top inlaid in a sunburst design in amaranth; the frieze with sprays of foliage *marqueterie* in dark woods in a ground of matched kingwood. Splendidly mounted in gilded bronze. *Height 30½ inches; diameter 25½ inches*

55 398. DUTCH WALNUT MARQUETERIE OVAL CENTRE TABLE

The top decorated in tinted *marqueterie* with an urn of flowers and acanthus volutes; one drawer, carved cabriole legs with claw feet.

*Height 30½ inches; length 48 inches*

60- 399. TWO CARVED AND GILDED FALDSTOOLS *Louis XIV Style*

Folding stool with richly carved X-shaped frame, one covered with a Flemish Renaissance tapestry border fragment, the other with silk *point d'Hongrie* designed with an escutcheon.

80- 400. BRONZE DORÉ FLOOR LAMP *Louis XVI Style*

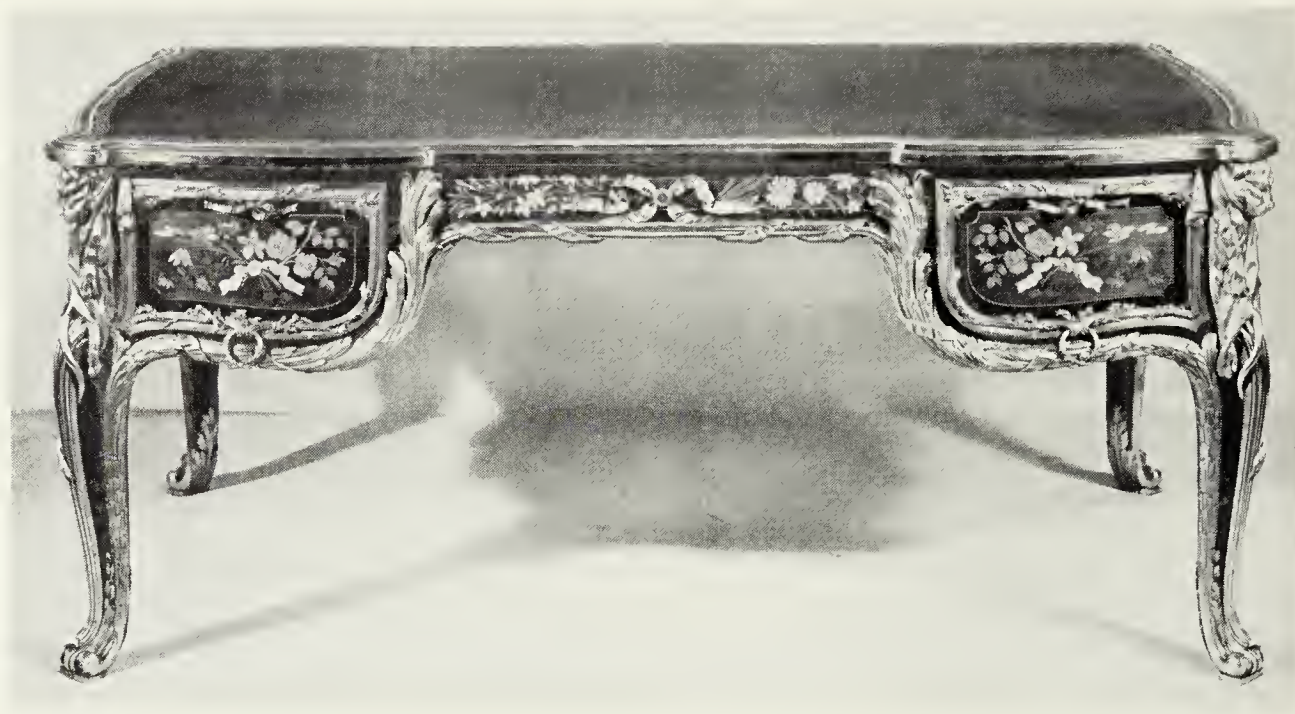
Richly wrought tripod embellished with festoons and medallions and resting on claw feet; wired for three lights, with shade. *Height 6 feet 6 inches*

401. ACAJOU LIBRARY BERGÈRE MOUNTED IN BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

110- Upholstered chair covered in brown leather and richly mounted in gilded bronze. Stamped F. LINKE.





[NUMBER 402]

402. ACAJOU AND HAREWOOD MARQUETERIE WRITING TABLE

MOUNTED IN BRONZE DORÉ, BY F. LINKE

*Louis XV Style*

Shaped oblong top, lined with tooled dark red leather, four drawers on one side. The sides decorated with panels of floral *marqueterie* in tinted woods in a ground of harewood surrounded with acajou. Magnificently mounted in gilded bronze and having a Sèvres blue and white jasper ware plaque of classic figures at each end. Stamped F. LINKE.

*Height 31½ inches; length 5 feet 2 inches*

[See illustration]

403. RICHLY CARVED AND GILDED CONSOLE TABLE

*Régence Style*

The voluted frieze, supports, and stretchers carved with shells, amors, masks, and leafage; Skyros marble top.

*Height 32 inches; length 6 feet 6 inches*

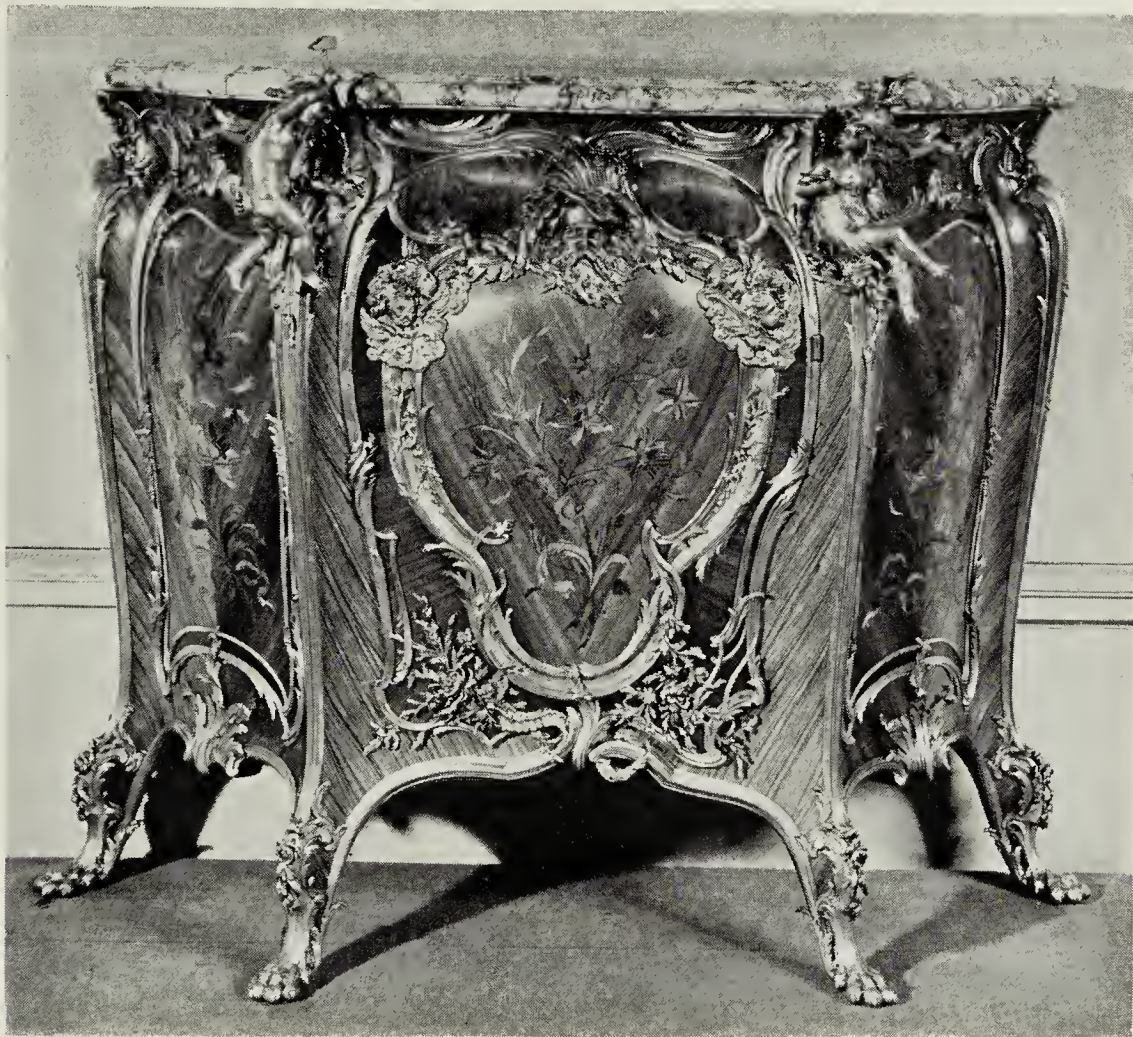
404. INLAID THUYAWOOD AND ACAJOU DAY-BED IN BLUE DAMASK

*Directoire Style*

Covered in blue satin damask patterned with rococo foliage; frame and square tapered supports banded with thuya and enriched with gilded bronze mounts.

*Length 5 feet 6 inches*





[NUMBER 405]

405. AMARANTH AND KINGWOOD MARQUETERIE BOMBÉ COMMODE, MOUNTED  
IN BRONZE DORÉ *Louis XV Style*

290 - Commode or cabinet of balloon form, the front enclosed by a single door. Decorated with panels of floral *marqueterie* in a ground of matched amaranth surrounded with kingwood. The magnificent gilded bronze mounts include high relief figures of amors with the armor of Achilles, mask of Jupiter, cherub heads, flowers and rocaille leafage; the supports terminating in lion's paws. Shaped top of brecciated marble.

*Height 51½ inches; length 5 feet 2 inches*

[See illustration]

406. AMARANTH VITRINE MOUNTED IN BRONZE DORÉ *Louis XV Style*

270 - Tall cabinet with shaped front and sides, enclosed by two glazed doors. Elaborate gilded bronze rococo mounts, interior lined with mirror glass; has glass shelves.

*Height 7 feet 2 inches; width 43 inches*



407. ACAJOU AND KINGWOOD ARMOIRE À GLACE WITH VERNIS MARTIN  
DECORATION, BY F. LINKE

*Louis XV Style*

400 - Rectangular in shape, in three vertical divisions, with molded cornices, the centre with a pierced, scrolled, and foliated voussoir with scrolled acanthus finials and brackets terminating above in female heads and, below, in voluted scrolls. Centre division arranged as a cupboard with shelves and drawers and with a hinged door paneled with a beveled mirror bordered with scrolls of *bronze doré*. Side divisions arranged as china cabinets with glass shelves and glazed fronts and sides bordered with scrolls of *bronze doré*, with shelved cupboards below and hinged doors having *verniss Martin* panels painted with flying *amorini* and bordered with scrolls of *bronze doré*.

*Height 8 feet 7 inches; width 5 feet 8 inches*

Collection of Capt. J. R. DeLamar, New York, 1919

[See illustration]

408. PAIR VERT ANTIQUE MARBLE AND BRONZE DORÉ PEDESTALS

*Louis XVI Style*

220 - Cylindrical column mounted with a *bronze doré* floral festoon, the octagonal base with a *bronze doré* garland; fitted with revolving top.

*Height 48 inches*

408A. YELLOW SIENA MARBLE PEDESTAL

2710 - Octagonal top on round column with square base.

*Height 36½ inches*

409. SIX CARVED AND CANED WALNUT CHAIRS IN GREEN CUT VELVET

*Régence Style*

75 - Four armchairs and two side chairs; the caned back and seat furnished with green velvet pad and cushion.



[NUMBER 407]





[NUMBER 410]

410. IMPORTANT ACAJOU AND KINGWOOD SALON BOOKCASE MOUNTED IN  
BRONZE DORÉ, BY F. LINKE *Louis XV Style*

1000- Deeply scrolled kingwood case with serpentine contours prevailing; the centre with two glazed doors and a deep medallion panel below, flanked by outstanding wings, each having one frontal and one end door similar to centre. Intricate domed and scrolled pediment, the hollow cornice interrupted between the doors with scrolled pilasters continuing into cabriole legs. Richly mounted in *bronze doré* with many figures and scrollings: the central pediment surmounted by a seated draped allegorical female figure, Painting; at her feet, a large festooned garland of laurel leaves which entwines and extends over the flanking pediments, these surmounted with allegorical groups; at right Cupid with capital of pilaster, Architecture, at left Cupid with globe, Science; also figures of Painting and Music. Interior fitted with twelve shaped glass shelves, mirror backs. Signed F. LINKE on lower centre molding. Height 12 feet 6 inches; width 10 feet 4 inches

Collection of Capt. J. R. DeLamar, New York, 1919

Grand Medal, World's Fair Exhibition, Chicago, 1893

Illustrated in *Gazette du Mobilier*, Paris, October, 1900, p. 13

Illustrated in *Le Moniteur (Organe de l'Exposition)*, September, 1900, p. 379

Illustrated in P. Blason des Pierres, *Le Grand Livre d'Or*, Paris, 1900

Illustrated in *Revue Artistique et Industrielle*, Paris, July, 1900

Illustrated in *Art et Curiosité*, Paris, October, 1904, p. 162

[See illustration]

411. RICHLY CARVED AND GILDED SALON TABLE *Louis XIV Style*

40- The frieze, square baluster legs, and saltire stretcher elaborately carved and pierced with foliage and shells; *fleur de pêche* marble top.

Height 33 inches; length 57 inches

412. MAMMOTH JAPANESE CLOISONNÉ ENAMEL OVOID VASE

25- Decorated in colors with iris, peonies, and other flowers in a black ground.

Height 46 inches

413. SCULPTURED WHITE MARBLE JARDINIÈRE *Prof. A. Petrilli, Florence*

90- Oblong trough, the exterior richly carved with the Triumph of Apollo, also escutcheons in *bas relief*; resting on leonine supports. Signed. Loose metal liner.

Length 44 inches

414. BRONZE GARDEN URN

*After Clodion*

45- Campana urn with fluted and beaded body having two amors *affrontés* at the shoulders; loose metal liner. Has *vert antique* marble plinth. Height 36 inches

[ END OF THIRD SESSION ]

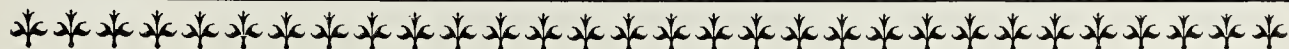




## FOURTH SESSION

Friday, January 16, 1942, at 8:15 p.m.

CATALOGUE NUMBERS 415 TO 464 INCLUSIVE



### GERMAN SCHOOL

#### XIX CENTURY

160- 415. *MOUNTAIN LANDSCAPE*. A sportsman and dog on a path in a foreground enclosed by evergreens, before a view of snow-covered mountain peaks. Signed illegibly at lower right and dated *Munich* '89. 12 x 8 1/2 inches

### LADISLAUS BAKALOWICZ

POLISH: 1833-1904

90- 416. *THE DUEL*. A nobleman in black sixteenth century costume defending a woman at the entrance to a palace, engaging one of three swordsmen in a duel. Signed at lower left BAKALOWICZ, *Paris*. 11 x 14 inches

Collection of Thomas E. Knox, 1898

From Durand-Ruel, Inc., New York, 1898

### LUDWIG KNAUS

GERMAN: 1829-1910

160- 417. *THE GUITAR PLAYER*. Smiling figure of a man seated to the right, playing a guitar; in his shirt sleeves and wearing a high crowned black hat. Signed at right L. KNAUS. Panel: 12 1/2 x 9 1/4 inches

### SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

3, ✓ 418. *PORTRAIT OF MR ROMILLY: MINIATURE PAINTING ON IVORY*. Seated in a mahogany chair upholstered with yellow plush, his right elbow resting on the arm of the chair and holding in his left hand an open letter. He wears a dark gray coat with white neckerchief. 8 x 6 1/2 inches

Collection of David H. King, New York, 1905

From Julius Oehme, New York





[NUMBER 419]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

419. *L'HOROSCOPE*. A wooded landscape, with three figures accompanying a maiden in rose and white gown with a wolfhound at her side, a gipsy seated on an embankment at the right, reading her palm. *Cradled panel*: 12<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub> inches  
Collection of Messrs. L. Le Roy & Co., Antwerp, 1898, no. 6

From J. Allard, Paris, 1905

[See illustration]

ANDREAS SCHELFHOUT

DUTCH: 1787-1870

420. *WINTER SCENE: HOLLAND*. Frozen pond with skaters grouped about a man on a sled; a *schuyt* beached on the shore at right, a windmill in the distance. Signed at lower right SCHELFHOUT. *Panel*: 9 x 11<sup>1</sup>/<sub>2</sub> inches

FRANCISCO DOMINGO Y MARQUES

SPANISH: 1842-1920

421. *THE DUEL*. Two waiting cavaliers in Louis XIII costumes, standing by their horses' heads in a wooded park, their comrade's hat and coat lying in the foreground. Signed at lower right F. DOMINGO and dated *Paris*, 1896.

*Panel: 10 $\frac{1}{4}$  x 8 $\frac{1}{4}$  inches*

From the Simon Sale, Paris, 1905

From Arthur Tooth & Son, Paris

675 From Bernheim jeune et fils, Paris, 1905

From M. Knoedler & Co., Inc., New York

JOHN LEWIS BROWN

FRENCH: 1829-1890

422. *RIDING LESSON*. Interior of a ring with figures in rose and white costumes mounted, one at centre training on a kicking horse with a riding master in yellow coat standing at the left. Signed at lower right JOHN LEWIS BROWN.

*Panel: 14 x 11 inches*

Collection Poniatowski, 1892

150 Collection of Thomas E. Knox, New York, 1898

From Durand-Ruel, Inc., New York, 1898

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

423. *NEAR HERISSON*. Woodland path, banked by green undergrowth and shaded by the leaning boughs of a stout oak; a blue evening sky flecked with fleecy clouds is reflected in a lake visible in the middle distance; a boy in a red cap appears upon the path. Signed at lower left H. HARPIGNIES and dated 1901.

200 *Cradled panel: 15 x 12 inches*

From Scott & Fowles, New York

Collection of Edward R. Perkins, New York, 1914

JULES DUPRE

FRENCH: 1811-1889

424. *THE COTTAGE*. A low thatch-roofed white cottage before bending trees outlined against a cloudy sky; a woman in a red skirt appears upon a path leading to the door, bordering a pool in the right foreground. Signed at lower right

130 *JULES DUPRÉ. 9 $\frac{1}{2}$  x 11 $\frac{1}{2}$  inches*

From Julius Oehme, New York, 1906





[NUMBER 425]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

400 425. *A POOL AT FONTAINEBLEAU*. A forest interior with a pond in the foreground reflecting the white trunks of birches at the right, in brilliant sunlight; an old woman is wandering along a clearing in the middle distance, which is bounded by russet oaks beneath a patch of cloudy blue sky. Signed at lower right N. DIAZ.

Panel:  $8\frac{1}{4} \times 10\frac{3}{4}$  inches

From Goupil & Co., Paris

Collection of Henry Dalley, New York, 1914

[See illustration]





[NUMBER 426]

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

426. *LANDSCAPE WITH FIGURES*. A rutted road curving between embankments, bordered at the left by green trees and bushes and leading past houses in the sunlit middle distance; a woman in red skirt and a child appear walking away from the observer. Cloudy sky. Signed at lower left TH. ROUSSEAU.

*Panel: 5<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> inches*

400- Collection of A. E. Borie, Philadelphia

Collection of H. S. Henry, New York, 1907

[See illustration]





[NUMBER 427]

EUGENE FROMENTIN

FRENCH: 1820-1876

427. *ARABS RECONNOITERING*. Mounted tribesmen, one on a white horse and one on a bay, at centre before a copse of trees, another looking off into the distance at the right. Stamped at lower left *Vente E. Fromentin*.

13½ x 22½ inches

Vente Fromentin, Paris

From Emile Perrot, Paris

From J. Chaine & Simonson, Paris, 1905

[See illustration]

FERDINAND VICTOR LEON ROYBET

FRENCH: 1840-1920

428. *GIRL WITH AUBURN HAIR*. Bust-length portrait of a smiling young girl, her face in shadow framed by curling auburn hair falling to her shoulders; dressed in a white blouse with gray laced bodice. Dark background. Signed at upper right F. ROYBET.

Panel: 22 x 18 inches

From Julius Oehme, New York, 1903



[NUMBER 429]

FELIX ZIEM

FRENCH: 1821-1911

429. *GRAND CANAL: VENICE.* Vivid blue water beneath a cumulus sky with gondolas carrying figures in bright costumes crossing to the right, a sailing vessel in the distance; at the left, a view of the old library and Doge's palace. Signed at lower right ZIEM.

*Panel: 17 x 26 inches*

From Durand-Ruel, Inc., New York

550-

[See illustration]

PASCAL ADOLPHE DAGNAN-BOUVERET

FRENCH: 1852-1929

430. *THE WATERING TROUGH.* A peasant leading a brown workhorse to a watering trough in the immediate left foreground; in the background, green fields and woods. Signed at lower left PAS. DAGNAN-B. and dated 1884.

*31½ x 19½ inches*

From M. Knoedler & Co., Inc., New York, 1896

Collection of J. W. Kauffman, New York, 1905

100-





[NUMBER 431]

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

431. *INDIAN ENCAMPMENT*. A wide clearing enclosed by trees in autumn foliage opening to a vista at centre beneath a luminous sky; at the right, figures of Indians, one mounted on a white horse, surrounding two teepees. Signed at lower right R. A. BLAKELOCK.

Panel:  $13\frac{1}{4} \times 23\frac{3}{4}$  inches

Collection of Francis Draz, New York, 1923

[See illustration]

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

432. *PELERINAGE POUR L'ENFANT MALADE: EGLISE DE PLEIN-PIED, BOURGES*. In the apse of a Cathedral before a shrine, a mother holds her stricken son, the father in prayer, and a little girl kneeling on the steps in the foreground holding a burning candle. Signed at lower left L. L'HERMITTE.

Pastel:  $25\frac{1}{2} \times 21$  inches

Purchased from the artist

Collection of Meyer Goodfriend, New York, 1923





[NUMBER 433]

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

400- 433. *EVENING LANDSCAPE*. Autumn landscape with a green field in the foreground centred by a small pool, a woman standing before two trees at the left; cows graze in the middle distance, which is enclosed by trees in brown and red foliage, in the light of a golden sunset. Signed at lower right G. INNESS.

22 x 27 inches

[See illustration]





[NUMBER 434]

CHARLES EMILE JACQUE

FRENCH: 1813-1894

150- 434. *SHEPHERDESS AND SHEEP*. Twilight scene with a shepherdess in blue seated on an embankment, watching her flock watering in a pool in the foreground; russet trees screen a luminous cloudy sky. Signed at lower left CH. JACQUE.

26 1/2 x 32 inches

[See illustration]





[NUMBER 435]

JULES DUPRE

FRENCH: 1811-1889

400- 435. *ROAD TO THE SEA*. A roadway with a small pool in the immediate foreground and a man walking away from the observer; on the farther side, an embankment crowned by several groups of trees. Sky of white and gray clouds with spaces of blue. Signed at lower right JULES DUPRÉ. 26 x 32 inches

Collection of F. L. Loring, New York, 1917

From M. Knoedler & Co., Inc., New York, 1917

[See illustration]



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

436. *ENVIRONS DE SEVRES*. A spring landscape beneath a blue sky with puffs of fleecy clouds, distant hills glimpsed beyond a meadow bounded at the left by bushy trees; a man and woman stand conversing upon a path and at the right, a brown cow is grazing in the shade of an oak glade. Signed at lower right  
COROT. 13 x 18 $\frac{1}{4}$  inches

Painted in 1865-70

Collection Bascle, 1883, no. 20

From Boussod, Valadon et Cie., Paris

Exposition Durand-Ruel, 1878, no. 116

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III,  
p. 106, no. 1544

[See illustration]



[NUMBER 436]





{NUMBER 437}

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

300- 437. *LE REPRIMAND DE L'AMOUR*. Wooded landscape with the nude figure of Venus seated at the right before a curtain of trees, on rose and white draperies, reprimanding the downcast Cupid appearing before her. Signed at lower left FANTIN.

26 1/2 x 22 1/2 inches

From G. Tempelaere, Paris

From Bernheim jeune et fils, Paris, 1905

{See illustration}





[NUMBER 438]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

438. *LES BAIGNEUSES*. A woodland pool, before which are three half-nude nymphs in white, rose and blue draperies, one approaching from the left, two seated at the right with a spaniel. Signed at lower left N. DIAZ and dated '66.

27½ x 22½ inches

700-  
From Durand-Ruel, Inc., New York

Collection of E. T. Stotesbury, Philadelphia

From Scott & Fowles, New York, 1925

[See illustration]





[NUMBER 439]

LOUIS EUGENE BOUDIN

FRENCH: 1824-1898

439. *LE QUAI DE VILLEFRANCHE*. Brilliant blue water beneath a cumulus sky, with sailing vessels near the horizon and dories moored at the quay in the right foreground. An old fort is outlined against the sky; figures wander along the broad quay before cream-colored buildings with red tiled roofs and green shutters. Signed at lower right E. BOUDIN and dated *Villefranche, Mars '92*.

20 x 29 inches

Collection of A. W. Kingman, New York, 1896

From Durand-Ruel, Inc., New York, 1899

[See illustration]



[NUMBER 440]

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

440. *MEDITERRANEAN*. Vivid blue sea flecked with white caps, bordered by hilly shores in the distance and by a green shore in the immediate foreground with a bending willow; a tile-roofed white house appears upon a hill at right outlined against a blue sky. Signed at lower right H. HARPIGNIES and dated 1900.

26 x 32 1/2 inches

[See illustration]



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

1700 441. *SOUVENIR DES DUNES DE SCHEVENINGUE*. Two cows crossing a sunlit meadow which stretches across the middle distance, towards a pool in the foreground shaded by a copse of tall trees, a woman and child standing on the bank; low hills and houses appear at the horizon beneath a luminous opalescent sky. Signed at lower right COROT. 15 x 18 inches

Painted in 1872

From Goupil & Co., Paris

Collection of William Buchanan, New York, 1912

Described and illustrated (by sketch) in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 382, no. 2424 and illus. p. 383

[See illustration]



[NUMBER 44I]



FRANCESCO GUARDI

VENETIAN: 1712-1793

442. *SEAPORT AND CLASSIC RUINS IN ITALY*. Figures animating the shore at right before ruins of archways and towers and an Ionic colonnade, some carrying bales from a small sailing vessel moored in the foreground, other vessels appearing offshore, one a square-rigged ship carrying a red flag; vault of blue sky with clouds. 48 x 70 inches

From Martin Colnaghi, London, 1907

Collection of George A. Hearn, New York, 1918

[See photogravure illustration]









[NUMBER 443]

EUGENE LOUIS GABRIEL ISABEY

FRENCH: 1803-1886

300 443. *THE FISHING FLEET*. Coastal scene, with high cliffs bordering the sea, and a sloping foreground with a girl in a red skirt carrying fish, appearing before a crude hut; on the sands at left, numerous busy figures and pack horses surround a group of beached fishing vessels. Signed at lower right E. ISABEY.

25 1/2 x 36 inches

From J. Chaine & Simonson, Paris

[See illustration]



SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

444. *JOHN LAMONT OF LAMONT*. Vigorous portrait of an elderly man in black coat, buff waistcoat, and white bow tie, painted at half-length facing the observer, against a dark green background; the strongly modeled face characterized by deep-set eyes and powerful chin, with slightly parted lips, the contours of the head softened by long white hair. 30 x 25 inches

John Lamont of Lamont (1741-1814) was chief of the Clan Lamont; married, in 1773, Helen, daughter of D. Campbell, Esq., of Louth Hall, and by her had a son, Major-General John Lamont, who married in 1805 and died in 1827 without issue.

Sir Walter Armstrong, in a MS. certificate addressed to Mr Lockett Agnew, writes: "This is an exceptionally fine example of Raeburn painted at what I think his best time. In any future edition of my book on Raeburn it will be inserted in the Catalogue."

Purchased from the family of the sitter

From Thomas Agnew & Sons, London

From Lewis & Simmons, Paris

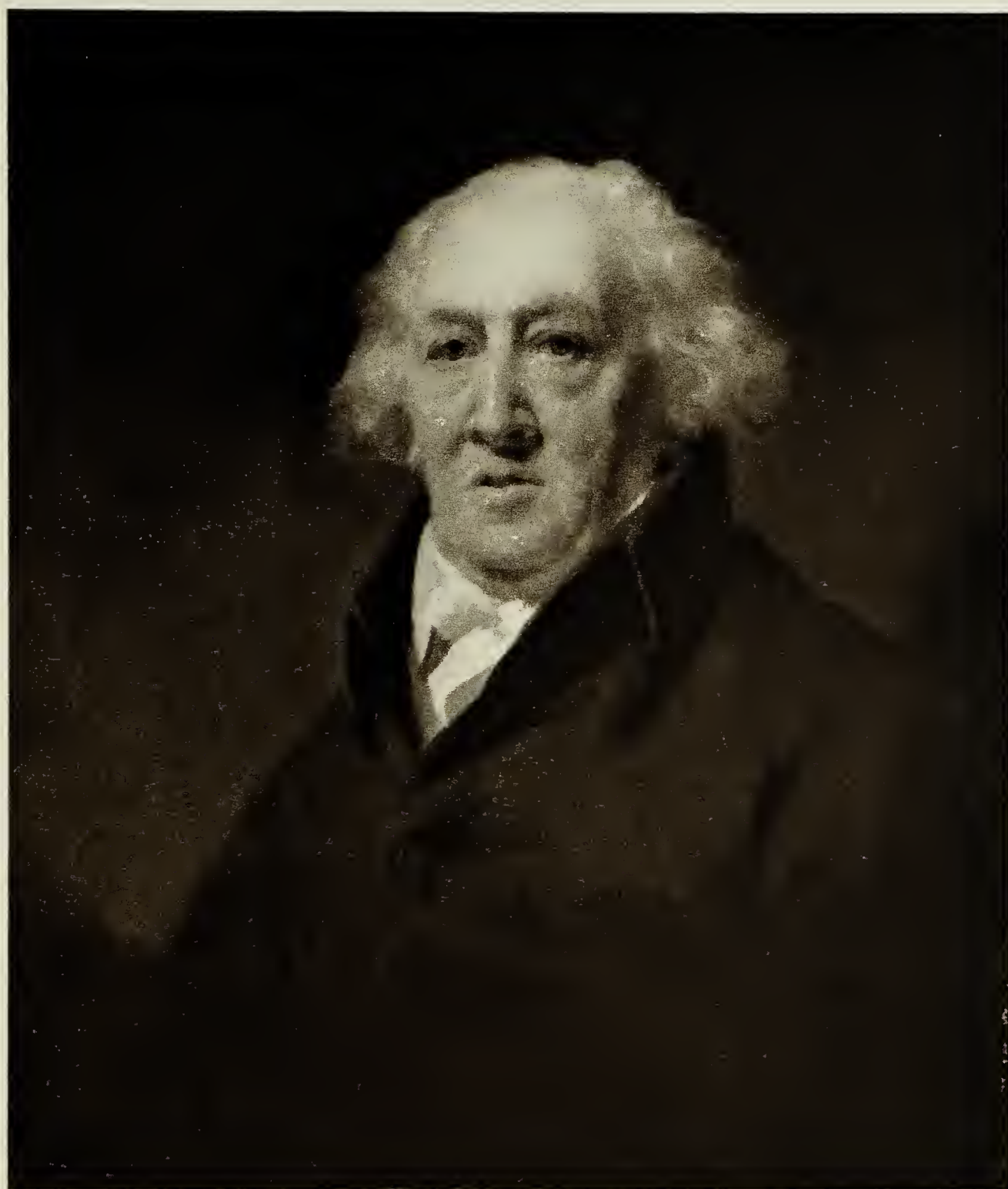
From M. Knoedler & Co., Inc., New York

Collection of Judge Elbert H. Gary, New York, 1928

Raeburn Exhibition, Knoedler Galleries, New York, 1913, no. 19

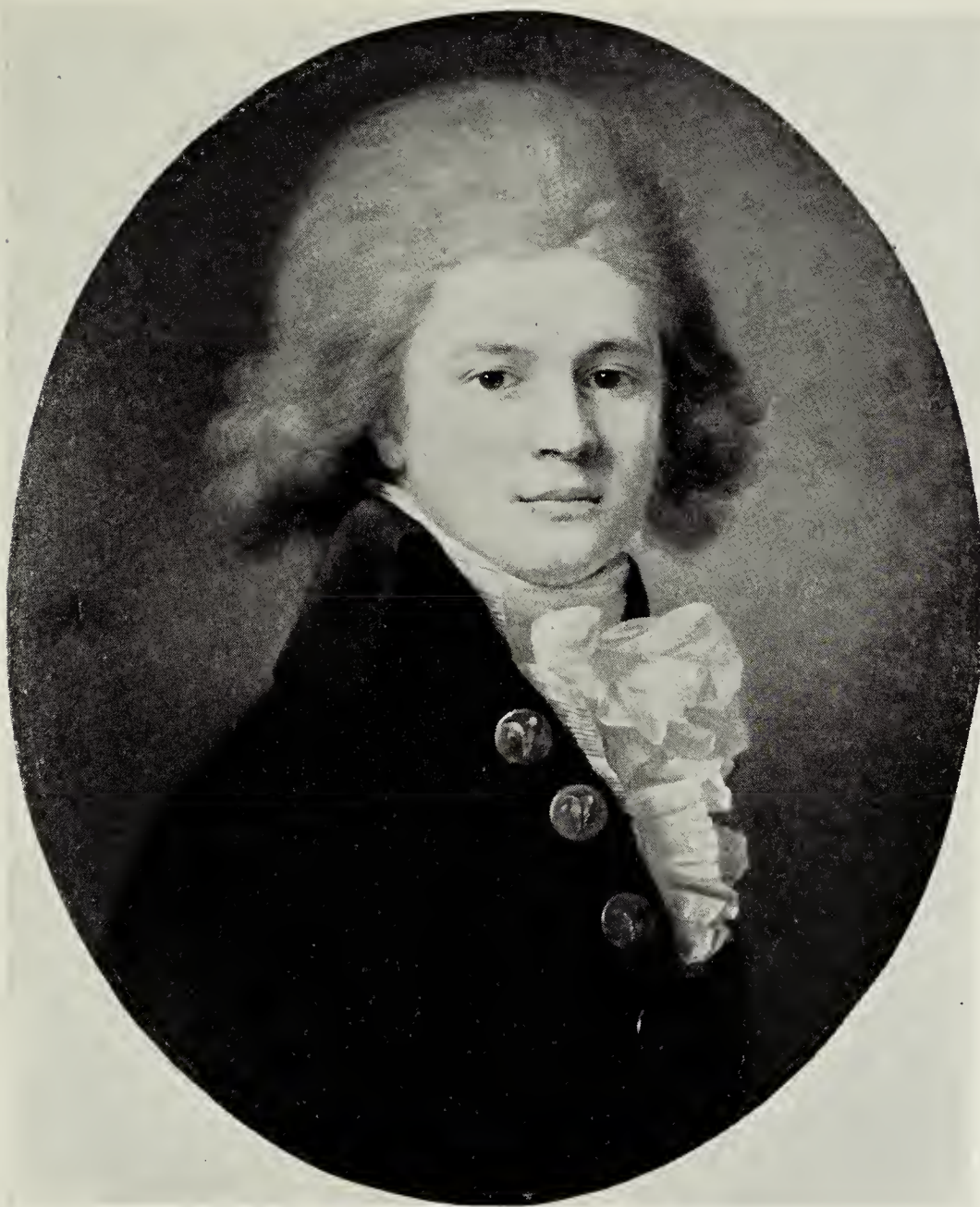
Recorded in James Greig, *Unrecorded Raeburns, The Connoisseur*, June 1930,  
p. 350

[See photogravure illustration]









[NUMBER 445]

JEAN LOUIS VOILLE

FRENCH: 1744-1796

445. *PORTRAIT OF A YOUNG MAN*. Bust-length portrait to half right of a youth in Directoire costume with bluish gray coat, striped waistcoat, and white pleated jabot; neutral background. Signed at the right VOILLE and dated 1792.

*Oval: 24 x 19 inches*

450- From Gluckschlag & Sohn, Vienna, 1923

[See illustration]



SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

446. *CHARLES HARVEY, ESQ., M.P., F.R.S., F.S.A.* Full-length figure, standing, resting the left hand on documents upon a green-covered table beside an inkstand and scarlet volume, another volume placed upon the floor. He wears a black coat and waistcoat, with white stock, and black silk robe which he holds with his right hand. Background with fluted columns and red drapery, with balustrade disclosing a glimpse of sky at upper right. *48 x 32 inches*

*Note:* Mr W. Roberts in a MS. certificate dated London, June 16, 1928, writes: "Charles Harvey, Esq., M.D., F.R.S., Recorder of Norwich 1801-26 & MS. for that city 1812-18; he assumed the name of Savile Onley in Dec. 1822 on the death of his maternal uncle the Rev. Charles Onley, and died at Stisted Hall, Essex on August 31, 1843, age 87. The original portrait, a life-size whole length by Sir Thomas Lawrence was painted in 1804, and was hung on May 3d of that year at St. Andrew's Hall, Norwich, where it still is. It was engraved in mezzotint 23½ x 15 in. by Charles Turner and published in March 1820. This version of the portrait is a replica by Sir Thomas Lawrence of the picture at Norwich. I have a record that it was in Vienna in 1910, but in whose possession, I do not know."

Prof. Dr Tancred Borenius writes: "With reference to the portrait of Charles Harvey, Esq., M.D., F.R.S., F.S.A., I have much pleasure in informing you that from such investigations as I have made on the subject, I conclude that the larger version of the subject was painted by Sir Thomas Lawrence for the St. Andrew's Hall, Norwich, where it still hangs. The picture of which you have shown me the photograph, endorsed by Mr W. Roberts, I conclude was painted by Lawrence for the family: it is executed, notably in the face of the subject, with a vigour and brilliance which are on a level with Lawrence's best work. The picture was formerly in the Theobald Bergmann collection."

Collection of Theobald Bergmann, Esq.

See Sir Walter Armstrong, *Lawrence*, 1913, p. 138

[See illustration]

FRANÇOIS HUBERT DROUAIS (SCHOOL OF)

FRENCH: XVIII CENTURY

447. *CHARLES PHILIPPE DE FRANCE, COMTE D'ARTOIS, CHARLES X (AGED SIX).* Half-length figure of a child in a powdered tie-wig, wearing a blue velvet coat with wide gold-embroidered cuffs, gold brocaded waistcoat, and lace jabot, with the pendant of the Golden Fleece and Star of the St. Esprit.

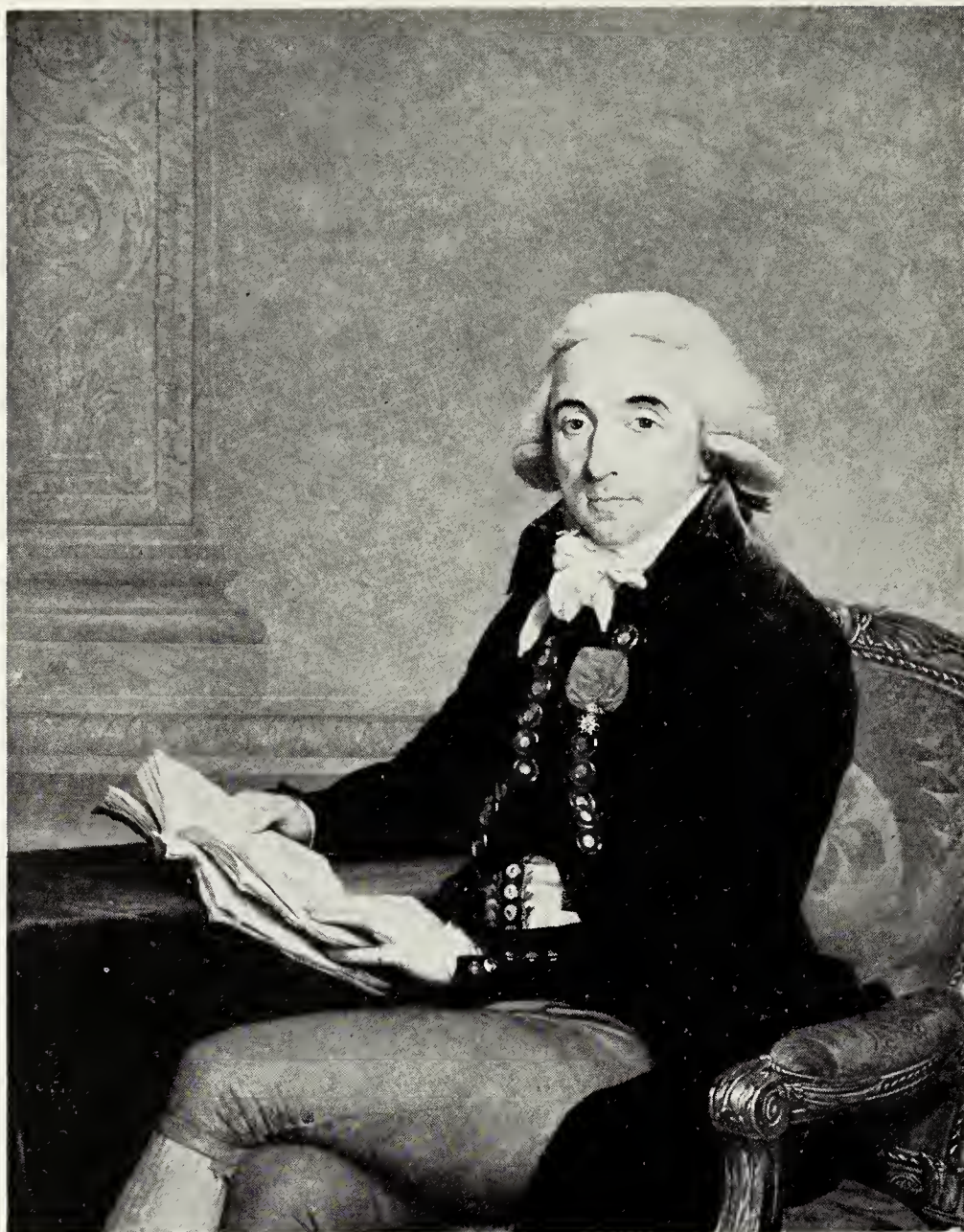
*Oval: 23½ x 19½ inches*

From the Bachstitz Gallery, Berlin



[NUMBER 446]





FRANÇOIS ANDRE VINCENT

FRENCH: 1746-1816

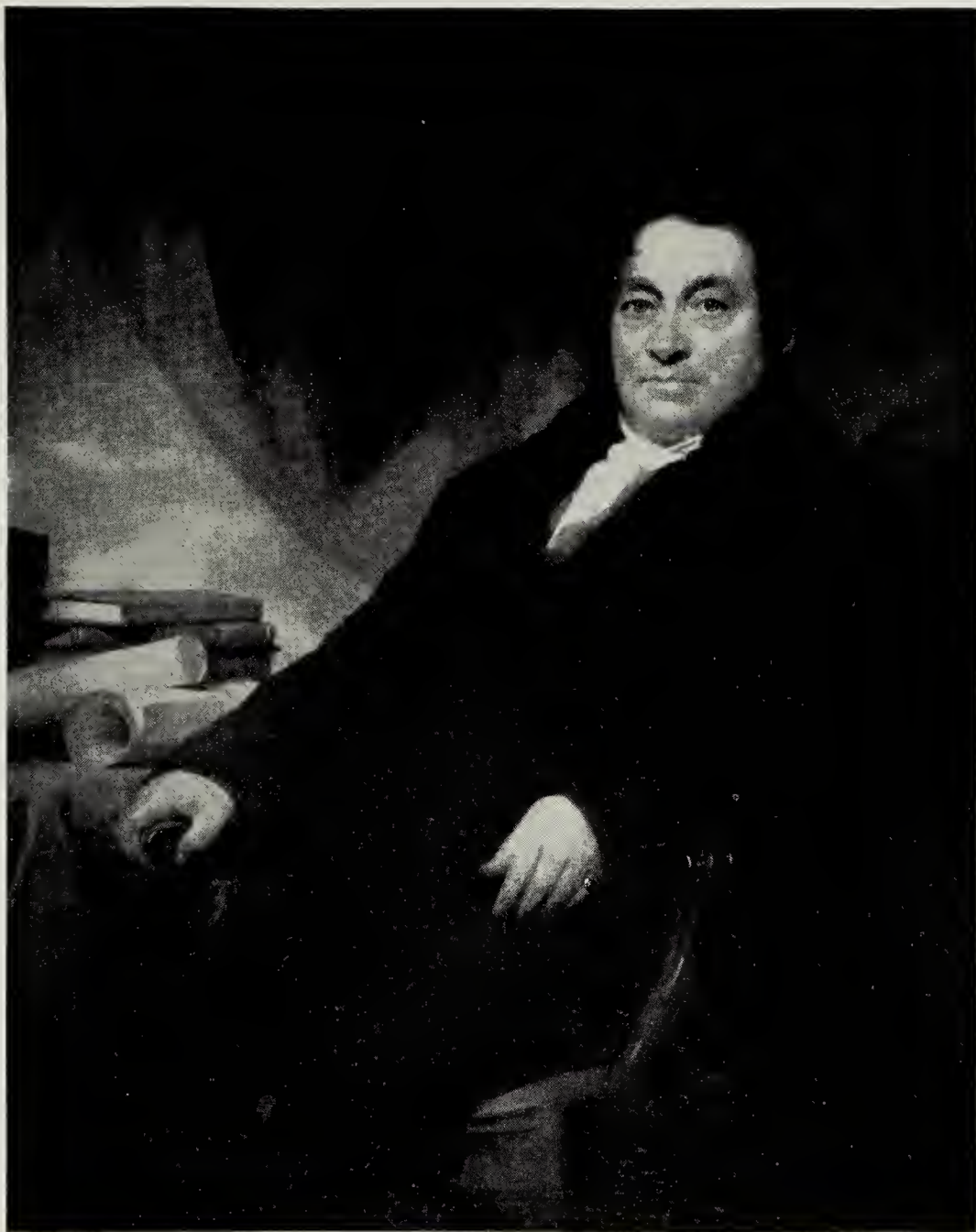
448. *MONSIEUR DE BAILLON*. Seated in a red armchair beside a table with emerald green cover, at three-quarter length, wearing a blue coat and tan knee breeches and with the ribbon of the Legion d'Honneur; he holds before him an open book. Signed at left VINCENT.

45½ x 34½ inches

Purchased from the descendants of the sitter

Collection Guerrault, Paris

Collection of F. Kleinberger, New York, 1932



SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

449. *J. PATTERSON, ESQ., OF LEIGH.* Three-quarter-length figure in black, seated to half left before a scarlet drapery, a scarlet-covered table at his side laden with books and rolled manuscripts; glimpse of sky above. 49 x 39 inches

850- With a MS. certificate by Mr Tancred Borenius dated London, May, 1928, stating that the above portrait is "a very characteristic example of the work of this central master of the Scottish school of portrait painters. It is painted with his typical breadth and vigor and displays his effective handling of chiaroscuro. The picture is in an excellent state of preservation."

J. Patterson, Esq., was the engineer of the Leigh Locks and Caledonian Canal.

Collection of Fritz von Gans, Frankfurt-am-Main

From the Bachstitz Gallery, The Hague, 1928

See James Greig, *Sir Henry Raeburn, R.A.*, 1911, p. 55

Described and illustrated in *The Bachstitz Gallery*, n.d., introd. by G. Gronau, vol. 1, no. 79





SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

450. *PORTRAIT SAID TO BE OF CATHERINE STEPHENS, COUNTESS OF ESSEX*. Portrayed at half length seated on a balcony before a red drapery, a glimpse of landscape on the left; wearing a black gown with low neck trimmed with lace, gold and turquoise jewelry; holding in her left hand a score of the opera *Artaxerxes*, the right arm resting on the balustrade. 30 x 25 inches

Catherine Stephens (1794-1882), singer and actress; sung at Covent Garden in *Artaxerxes*, 1813. Married the 5th Earl of Essex, 1838.

Vente Lefevre, Nantes, 1875

Collection of Jean Dollfus, Paris, 1912, illus. in the catalogue

From D. Heinemann, Munich, 1936

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 164



SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

451. R. A. IRONSIDE, ESQ., OF TANNOCKSIDE. Bust-length figure to half right, looking towards the observer, of a young man with dark brown hair and sideburns, wearing a double-breasted coat with high rolled collar, white stock and jabot. Neutral background. 30 x 25 inches

1800

From Wallis & Son, London

Collection of Henry Sayles, New York, 1920

Exhibited at the Museum of Fine Arts, Boston

Recorded in James Greig, *Sir Henry Raeburn, R.A.*, 1911, p. 49



NICOLAS MAES

DUTCH: 1632-1693

452. *PORTRAIT OF A GENTLEMAN*. Youthful figure at three-quarter length, standing, resting the right hand on a stone pedestal; wearing a black doublet, with white lace bands and tassels, and black mantle held with the left hand. Neutral brown background. 48 x 38 inches

Painted about 1670

750- Collection of the Marquess of Dufferin, London

Collection of Lawrie & Co., London, 1905, no. 93

Collection of Thatcher M. Adams, New York, 1920

Collection of D. G. Dery, New York, 1923

Hudson-Fulton Exhibition, Metropolitan Museum of Art, New York, 1910,  
no. 61

Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the  
Most Eminent Dutch Painters of the Seventeenth Century*, 1916, vol. VI,  
p. 569, no. 39a

[See illustration]



{NUMBER 452}



NERI DI BICCI

FLORENTINE: 1419-1491

453. *MADONNA AND CHILD WITH SS. MICHAEL AND BLAISE.*

1500- Enthroned figure of the Madonna in rose gown and sapphire blue mantle, seated at full length holding the Child wrapped in a white cloth on her right knee; at left and right, respectively, stand S. Blaise in bishop's robes with crimson bro-caded cope and white mitre, holding a pastoral staff and iron comb, and Saint Michael in gold and green doublet and blue mantle, holding a sword and scales, his foot on a writhing monster. In the immediate foreground are miniature kneeling figures of a donor in crimson mantle and his wife in black. Inscribed below with names of saints. Gold background and gold *bulino* halos and borders to the Virgin's robe.

*Cradled panel: 63 1/2 x 67 inches*

Collection of Eugène de Miller Aichholz, Paris, 1900, no. 369

From De Motte, Paris, 1923

Collection of Princess Ossolinsky

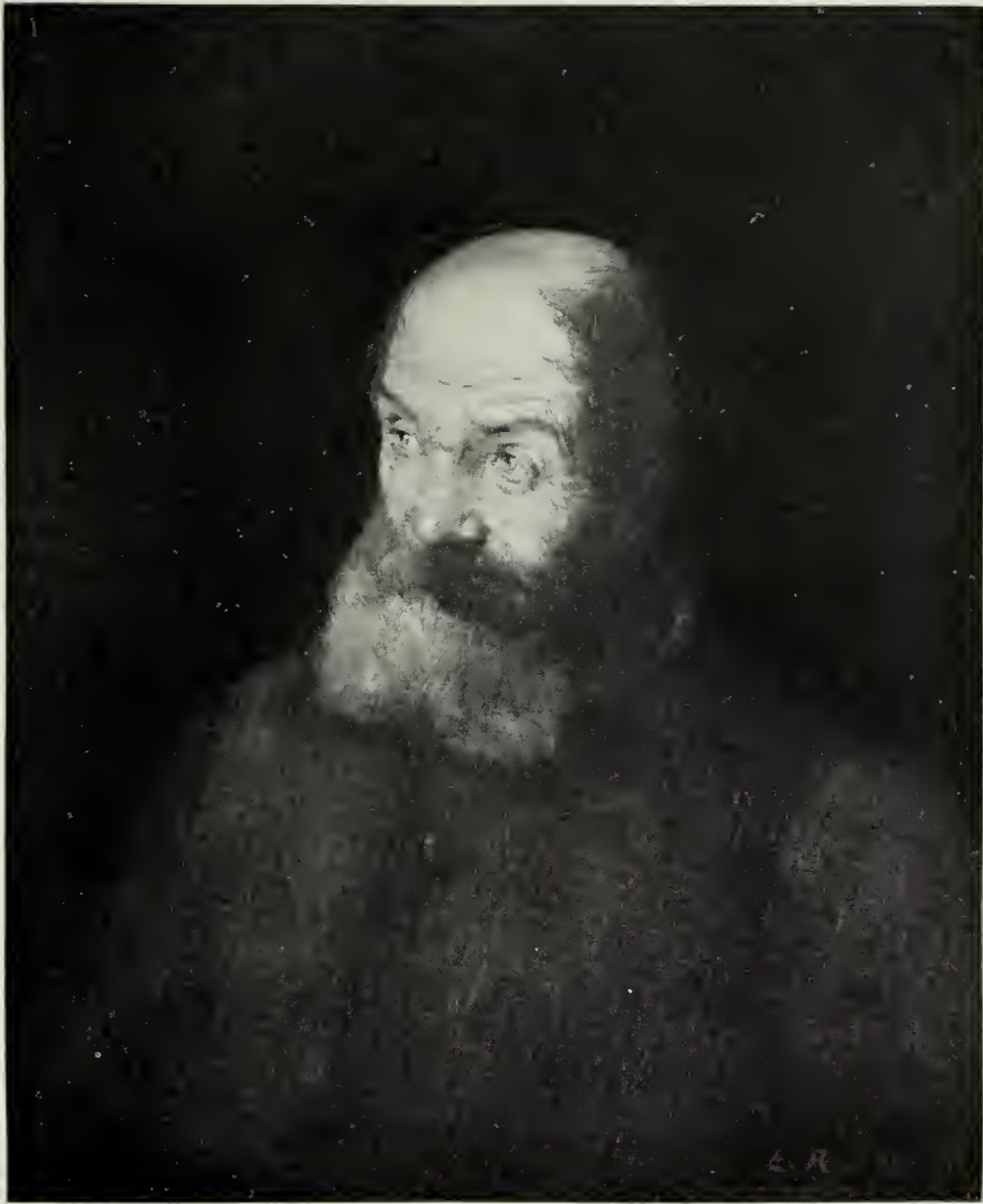
From the Galerie Founes, Paris, 1926

[See photogravure illustration]









{NUMBER 454}

AUGUSTIN THEODULE RIBOT

FRENCH: 1823-1891

32 ✓ 454. *LE PHILOSOPHE*. Waist-length portrait of a bearded man glancing to the left, wearing dark wine red coat with brown sleeves. Dark brown background. Signed at lower right T. RIBOT. 29 x 23½ inches

Collection of Madame Anna Judie, Paris

From Bernheim jeune et fils, Paris, 1905

{See illustration}





[NUMBER 455]

FRANZ VON LENBACH

GERMAN: 1836-1904

455. *PRINCE OTTO VON BISMARCK*. Portrayed at half length, looking to half left facing the light, wearing a gray uniform with gold and silver braid and star of the Ordre pour le Mérite and fur-trimmed brown coat, with steel helmet; brown background. Signed at lower right F. LENBACH and dated 1896.

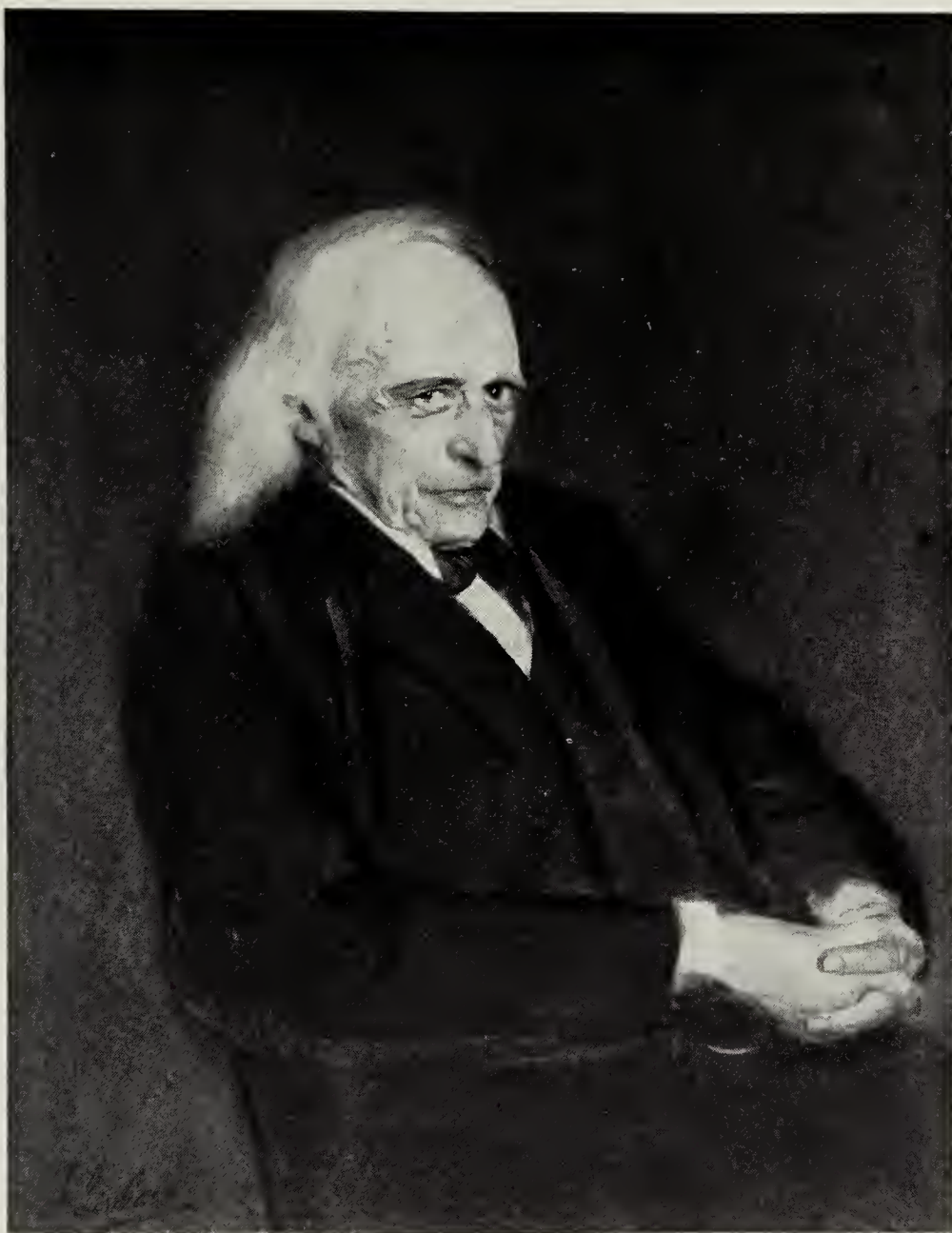
38 x 34<sup>3</sup>/<sub>4</sub> inches

From the William Schaus Galleries, New York

Collection of F. L. Loring, New York, 1917

Collection of D. G. Dery, New York, 1923

[See illustration]



[NUMBER 456]

FRANZ VON LENBACH

GERMAN: 1836-1904

456. DR THEODOR MOMMSEN. Three-quarter-length portrait, seated to half right in a mahogany armchair, his hands clasped over his knee; wearing a black suit with black bow tie, white hair falling to his shoulders. Neutral background. Signed at lower left F. LENBACH. *On board: 36 1/2 x 28 1/2 inches*

1500- Theodor Mommsen (1817-1903), German jurist, historian, and antiquary; Professor of Roman law at Breslau in 1864; associate of the French Institute. Published *The Monetary System of the Romans* and *Roman History* (*Roemische Geschichte*, 3 vols., 1857).

Purchased from Madame von Lenbach

Collection of Mr Henry Goldman, New York

From Scott & Fowles, New York, 1925

[See illustration]





[NUMBER 457]

ADOLF SCHREYER

GERMAN: 1828-1899

2000- 457. *THE HALT AT THE FOUNTAIN*. A company of Arab horsemen have stopped on the outskirts of a desert town to water their horses at a large fountain-basin. On the right, a chieftain mounted on a gray, the bridle held by a follower, and, at centre, two beautiful Arabian horses, one white, the other gray, whose riders have dismounted. On the left, another horseman approaching on a sorrel, members of the party seen beyond. In the immediate foreground, a small pool reflects a sky of white clouds. Signed at lower right AD. SCHREYER.

31 x 51 inches

[See illustration]



[NUMBER 458]

ANTONIO CANALE (CANALETTO)

VENETIAN: 1697-1768

458. *GRAND CANAL: VENICE*. Cloudy blue sky above a view of the Grand Canal from the Piazzetta in the right foreground, the quay animated with groups of figures in brightly colored costumes; numerous gondolas ply the water, and fishing boats are anchored near the quay; on the farther shore, a view of the Salute.

40 1/2 x 57 inches

Collection of Thatcher M. Adams, New York, 1920

[See illustration]



ALEXIS HARLAMOFF

RUSSIAN: B. 1849

459. *LITTLE GRETCHEN*. A child portrayed at waist length, gazing to half left, long auburn hair falling over her shoulder and cut in bangs across her brow; she wears a dark grayish brown coat. Signed at lower left HARLAMOFF.

25 x 18½ inches

100- From Thomas McLean, London

From Scott & Fowles, New York, 1903

FRANCOIS HUBERT DROUAIS (AFTER)

FRENCH SCHOOL

600- 460. *MADemoiselle Helvetius, Comtesse de Mun*. Three-quarter-length portrait of a child, standing to the left. She wears a light frock dropped from the left shoulder, her curly golden hair adorned with a small bouquet under a tilted leghorn hat. Within the folds of a white drapery she holds bunches of grapes.

Oval: 25 x 20¾ inches

Note: After the portrait by Drouais in the John M. Schiff collection, New York.

Collection of D. G. Dery, New York, 1923

F. MASRIERA

SPANISH CONTEMPORARY

75- 461. *ALGERIAN BEAUTY*. Standing figure of a dark-haired woman in filmy Oriental garb ornamented with jewels; before a figured red background. Signed at lower left F. MASRIERA and dated 1901.

46 x 28 inches

TONY ROBERT-FLEURY

FRENCH: 1838-1912

70- 462. *THAIS*. Head and shoulders of a young woman with a chaplet of flowers in her hair, her bust half covered with white and orange drapery; the head in profile. Signed at upper left T. ROBERT-FLEURY.

16¼ x 13 inches

From M. Knoedler & Co., Inc., Paris, 1896

Collection of J. W. Kauffman, New York, 1905

Paris Salon, 1896

KONSTANTIN MAKOVSKI

RUSSIAN: 1839-1915

463. *PORTRAIT OF A WOMAN*. Waist-length portrait of a young woman in cream-colored dress with white lace *berthe* fastened with a corsage of flowers, her head tilted with dark curling hair covered with a wine red velvet beret. Signed at lower left K. MAKOVSKI. 24 x 20 inches

140 - Collection of Thomas E. Waggaman, New York, 1905

JOSEPH R. WOODWELL

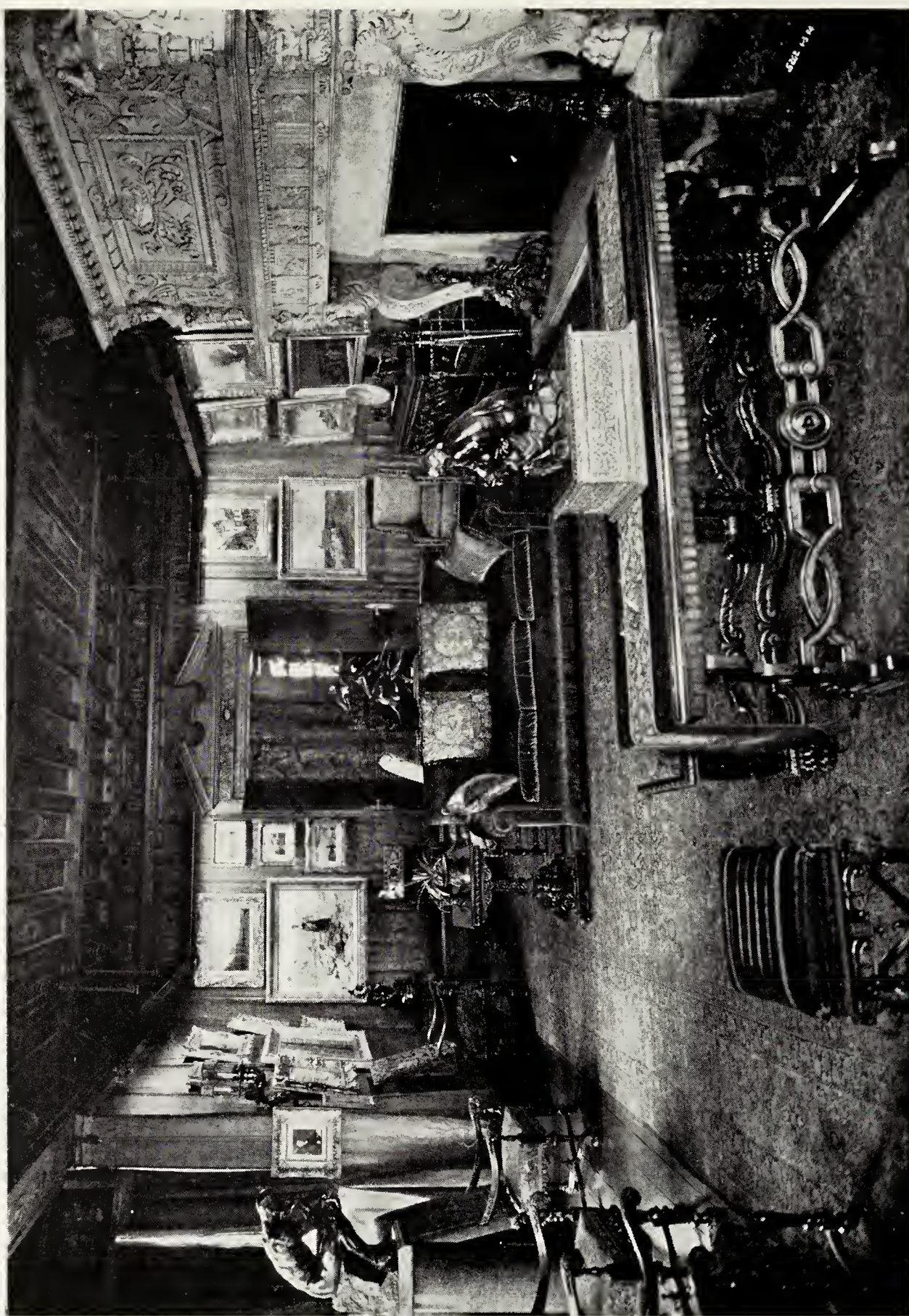
AMERICAN: 1843-1911

✓ 464. *LANDSCAPE*. A log hut and tents on the shore of a river which flows across the middle distance bordered by evergreens. Signed at lower left J. R. WOODWELL. 20 x 25 inches

[ END OF FOURTH SESSION ]

4 55145 -





INTERIOR VIEW AT "LYNDHURST"



## FIFTH AND LAST SESSION

Saturday, January 17, 1942, at 2 p. m.

CATALOGUE NUMBERS 465 TO 624 INCLUSIVE



### FRENCH AND OTHER SILVER INCLUDING ORFÈVREURIE BY ODIOT OF PARIS

465. EIGHTEEN FRENCH CHASED SILVER DINNER FORKS

Chased with a simple design of acanthus and husk drops.

30-

466. EIGHTEEN FRENCH CHASED SILVER TABLESPOONS

Matching the preceding. Together with a soup ladle and four small serving implements. [Lot.]

30-

467. EIGHTEEN FRENCH CHASED SILVER DESSERT FORKS

Matching the preceding.

40-

468. EIGHTEEN FRENCH CHASED SILVER DESSERT SPOONS

Matching the preceding.

52 56-

469. EIGHTEEN FRENCH CHASED SILVER TEASPOONS AND TWELVE  
ICE-CREAM FORKS

Matching the preceding. [Lot.]

35-

470. FRENCH SILVER AND IVORY SERVICE OF KNIVES

Eighteen dessert knives with silver blades and eighteen each of dinner and entrée knives with steel blades; plain ivory handles. [Lot.]

35-

471. FRENCH WROUGHT GILDED SILVER SERVICE OF KNIVES *Odiot, Paris*

Twelve fruit knives with gilded silver blades, twelve entrée knives and twelve game knives with steel blades. Richly wrought in the Louis XVI taste on a matt ground with a hanging basket of flowers, the reverse with a garlanded cabochon cartouche; the game knives with a hanging trophy of dead game. [Lot.]

230-

[See illustration of three on the following page]

472. EIGHTEEN FRENCH WROUGHT GILDED SILVER FRUIT KNIVES *Odiot, Paris*

Matching the preceding.

95-

473. EIGHTEEN FRENCH WROUGHT GILDED SILVER FRUIT KNIVES *Odiot, Paris*

Matching the preceding.

60-

474. EIGHTEEN FRENCH WROUGHT GILDED SILVER-HANDLED ENTRÉE KNIVES

*Odiot, Paris*

Matching the preceding.

90-



475. EIGHTEEN FRENCH WROUGHT GILDED SILVER-HANDLED GAME KNIVES  
*Odiot, Paris*

160- Matching the preceding.



[471] [481] [484] [471] [484] [481] [476] [471]

476. EIGHTEEN FRENCH CHASED GILDED SILVER DESSERT SPOONS *Odiot, Paris*  
Chased with pairs of scrolled acanthus leaves enclosing grapes.

150-

[See illustration of one]

477. EIGHTEEN FRENCH CHASED GILDED SILVER DESSERT FORKS *Odiot, Paris*  
Matching the preceding.

80-

478. EIGHTEEN FRENCH CHASED GILDED SILVER SALAD FORKS *Odiot, Paris*  
Matching the preceding.

80-

479. TWELVE FRENCH CHASED GILDED SILVER DESSERT SPOONS *Odiot, Paris*  
Matching the preceding.

150-

60- 480. TWELVE FRENCH CHASED GILDED SILVER DESSERT FORKS *Odiot, Paris*  
Matching the preceding.

481. RUSSIAN CHASED GILDED SILVER SERVICE OF FLATWARE

*E. Grachev, St. Petersburg*

450- Twelve dessert knives, twelve dessert forks, and twelve dessert spoons, chased with scrolled foliage and rocaïlle cartouches; and twelve matching *repoussé* salts on four paw feet, with spoons. [Lot.]

[See illustration of two pieces]

482. RUSSIAN CHASED GILDED SILVER SERVICE OF FLATWARE

*E. Grachev, St. Petersburg*

200- Twelve dessert knives, twelve dessert forks, and twelve dessert spoons. Matching the preceding. [Lot.]

483. RUSSIAN CHASED GILDED SILVER SERVICE OF FLATWARE

*E. Grachev, St. Petersburg*

200- Twelve dessert knives, twelve dessert forks, and twelve dessert spoons. Matching the preceding. [Lot.]

484. FRENCH FINELY WROUGHT GILDED SILVER SERVICE OF FLATWARE

*Odiot, Paris*

500- Service for twelve of tablespoons, soup spoons, dinner forks, terrapin forks, fruit spoons, *demitasse* spoons, and shovel-shaped ice-cream spoons, and four servers. Finely wrought in the Louis XVI taste with spiraled ribbons leading to cartouches chased with crossed torch and quiver and pendent vine loops, the reverse with floral sprays. [Lot.]

[See illustration of two pieces]

485. FRENCH FINELY WROUGHT GILDED SILVER SERVICE OF FLATWARE

*Odiot, Paris*

350- Twelve tablespoons, twelve soup spoons, seventeen dinner forks, twelve terrapin forks, twelve fruit spoons, six *demitasse* spoons, and twelve shovel-shaped ice-cream spoons. Matching the preceding. [Lot.]

486. TWELVE FRENCH FINELY WROUGHT GILDED SILVER TABLESPOONS

*Odiot, Paris*

240- Matching the preceding.

487. TWENTY STERLING SILVER LOBSTER FORKS, AND  
ELEVEN DEMITASSE SPOONS

30- Tiffany two-prong forks, the handles wrought with gourd plants on a matt ground; spoons chased with primroses. [Lot.]



488. TWELVE STERLING SILVER BOUILLON SPOONS, AND  
TWELVE COMPOTE SPOONS

30- Gorham bouillon spoons chased with interlaced reeds and wheatears; compote spoons with rocaille shell and scroll chasing. Monogrammed. [Lot.]

489. LOT OF STERLING SILVER SMOKER'S ARTICLES

72<sup>16</sup> Plain cigarette box; six small ash trays; six Tiffany silver matchbox cases; and eleven Tiffany gilded silver matchbox cases, monogrammed. [Lot.]

490. REPOUSSÉ STERLING SILVER TOILET SET *The Gorham Co., New York*

40- Hand mirror, two brushes, cut glass powder jar and pair of crystal bottles. Various rococo *repoussé* decoration, monogrammed. Together with a shoehorn, buttonhook, and cut glass rouge jar. [Lot.]

491. FOURTEEN AJOURÉ STERLING SILVER AND PORCELAIN CHAMPAGNES

80- Stem goblets with rim and flaring foot pierced with rococo rosetted scroll cartouches; monogrammed. With 'jeweled' white porcelain liners (one missing). [Lot.]

492. STERLING SILVER AND CRYSTAL FRUIT DISH AND TWO CONDIMENTS

55 *J. C. Grogan Co., Pittsburgh*  
Etched crystal round plate with chased silver border; glass muffineer; and syrup jug finely carved with stems of iris, with silver floral mounts. [Lot.]  
*Diameter of dish 13 inches*

493. FRENCH GILDED SILVER AND ETCHED CRYSTAL GLASS TOILET SET

70- Five toilet bottles, boxes, and jars in etched glass with gilded silver covers; hand mirror and four assorted brushes. Radial sunburst pattern with chased husk borders. [Lot.]

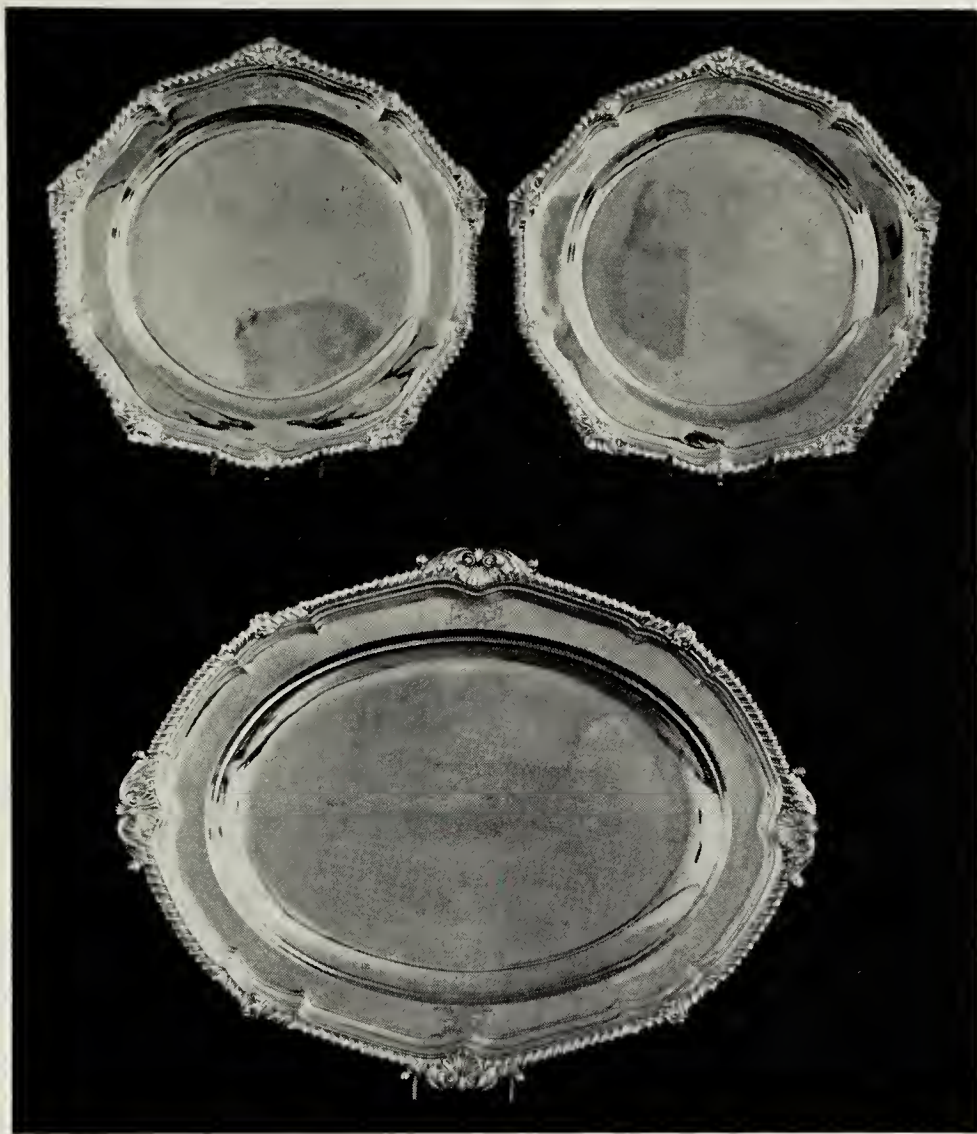
494. FOURTEEN-CARAT ENGRAVED GOLD DESK SET

475- Pen tray, square salver, stamp box, roller blotter, steel-bladed knife, calendar frame, leather blotter pad with gold corners, and etched glass inkwell with gold cover. Engraved with diapered pin stripes and a narrow husk border with rosetted acanthus scrolls at the spandrels. [Lot.]

495. SIX GILDED SILVER DINNER PLATES

285- *George III Style*  
Plain plate with valanced gadrooned edge enriched with shell motives; engraved at a later date with coat of arms. Regilded. *Diameter 10<sup>3</sup>/<sub>4</sub> inches*

[See illustration of two]



[NUMBERS 495 (AT TOP) AND 503]

285- 496. SIX GILDED SILVER DINNER PLATES

*George III Style*

-Similar to the preceding.

240 497. SIX GILDED SILVER DINNER PLATES

*George III Style*

Similar to the preceding.

240- 498. SIX GILDED SILVER DINNER PLATES

*George III Style*

Similar to the preceding.

90- 499. SIX GILDED SILVER BREAD AND BUTTER PLATES  
Matching the preceding.

*George III Style*  
*Diameter 6½ inches*



500. SIX GILDED SILVER BREAD AND BUTTER PLATES *George III Style*  
Similar to the preceding.

90-

501. SIX GILDED SILVER BREAD AND BUTTER PLATES *George III Style*  
Similar to the preceding.

90-

502. SIX GILDED SILVER BREAD AND BUTTER PLATES *George III Style*  
Similar to the preceding.

90-

503. GEORGE III GILDED SILVER OVAL PLATTER WITH THE ROYAL ARMS  
*Paul Storr, London, 1806*

240-

Plain heavy oval platter with valanced gadrooned and shell-molded edge; engraved with the royal arms and the arms of the Duke of Hamilton, both with supporters. Weight about 75 ounces. *Length 17½ inches*

[See illustration on the preceding page]

240-

504. GEORGE III GILDED SILVER OVAL PLATTER WITH THE ROYAL ARMS  
*Paul Storr, London, 1806*  
Similar to the preceding.

30-

505. HAMMERED SILVER QUATREFOIL BOWL  
On four strap-scrrolled feet; monogrammed. *Length 8½ inches*

506. CHASED STERLING SILVER DESK CLOCK AND BAROMETER  
*J. C. Grogan Co., Pittsburgh*  
Of trefoil shape, chased with rococo foliations and scrolls, fitted with a Short & Mason barometer and eight-day clock, flanking a thermometer, below an ivory dial of days. Needs repair. *Height 8¾ inches*

22 10-

60-

507. FOUR SILVER-MOUNTED CRYSTAL GLASS DECANTERS  
Pair of spirally fluted decanters, triangular pinch bottle, and tall etched faceted decanter; silver mounts. [Lot.] *Heights 10 to 16½ inches*

30-

508. STERLING SILVER OVAL BREAD TRAY *The Gorham Co., New York*  
*Repoussé* with a border of floral swags, rocaille leafage, and scrolls; rococo scrolled rim. *Length 13 inches*

509. HAMMERED STERLING SILVER TWO-HANDLED VASE  
*J. C. Grogan Co., Pittsburgh*

65-

Large globular jar with constricted neck and flaring lip and two loop handles; *repoussé* in the Chinese taste with a median band of conventional dragon and Shou medallions and collars of plantain leaves and lappets. Weight about 82 ounces. *Height 12½ inches*



[513]

[514]

[513]

AT CENTRE: NUMBER 512

TOP ROW: NUMBERS 510-511-510

## 510. PAIR FRENCH WROUGHT GILDED SILVER CARAFES

Odiot, Paris

180 - Inverted pear-shaped ewer engraved with *treillage* and richly molded with spiral flutings, the collar and loop handle beautifully wrought with interlaced grape-

Height 11½ inches

[See illustration]

## 511. FRENCH WROUGHT GILDED SILVER SWEETMEAT DISH

Odiot, Paris

50 - Round dish with tongue and bead edging and border beautifully wrought with Renaissance urns and leaf scrollings and masks with *affrontés* griffins; three claw feet.

Diameter 9½ inches

[See illustration]



512. FRENCH WROUGHT GILDED SILVER OVAL PLATTER, WITH MAZARIN

*Odiot, Paris*

Massive plain oval platter with tongue-and-bead-molded edge and engraved with coat of arms and supporters, repeated upon the plain mazarin cover. Total weight about 197 ounces.

*Length 29½ inches*

[See illustration]

513. PAIR FRENCH FINELY WROUGHT GILDED SILVER AND CARVED GLASS ICED-WINE EWERS

*Odiot, Paris*

Pyriform jug beautifully carved with trailing iris in a faceted ground; silver neck and base mounts, hinged cover and loop handle, wrought with naturalistic interlaced grapevines. Fitted with detachable cylindrical glass cooler compartments.

*Height 12½ inches*

[See illustration]

514. CHASED STERLING SILVER TAZZA

*The Gorham Co., New York*

Round dish flat-chased with a lambrequin border of shells, imbrications, and *treillage*; molded piecrust border of scrolls, rosettes, and rocaille shells.

*Diameter 12½ inches*

[See illustration]

515. CHASED STERLING SILVER TOILET SET

*The Gorham Co., New York*

Hand mirror, oval box, soap box, pin cushion, case of scissors, and a pair of cut crystal bottles. Chased with rococo foliations and monogrammed cartouches. [Lot.]

516. STERLING SILVER CARAFE

Plain globular pitcher with spouted lip and loop handle, ornamented with a bossed collar of chased rococo foliations. Engraved initial W. *Height 8¼ inches*

517. SET OF FOUR STERLING SILVER TULIP VASES

*The Gorham Co., New York*

Slender tulip vase on domed foot, *repoussé* with rococo leaf plumes and C-scrolled cartouches, the foot festooned.

*Height 9¼ inches*

518. GILDED STERLING SILVER QUADRANGULAR FRUIT DISH

*W. W. Wattles & Sons, Pittsburgh*

Flat-chased with a rococo border of festooned scrolls and shells, with leaf-scrolled and fluted border interrupted by shell motives.

*11 inches square*

519. PAIR ETCHED AND CUT GLASS AND STERLING SILVER COMPOTES

*The Gorham Co., New York*

Bowl etched with floral swags and border vine, on tall faceted hexagonal baluster stem; domed silver foot chased with bowknotted floral swags and a blank cartouche.

*Height 9¾ inches*

*Illustration of numbers 512 to 514 appears on the preceding page.*



[NUMBER 520]

## 520. FRENCH SILVER TEA AND COFFEE SERVICE

*Odiot, Paris*

550- Teapot, coffee pot, hot-water jug, creamer, and covered sugar bowl. Fluted cylindrical bodies, the incurvate necks wrought with bowknotted and garlanded blank oval cartouches; about the foot, collars of acanthus leaves. [Lot.]

[See illustration]

## 521. ETCHED GLASS AND STERLING SILVER FLOWER VASE

*The Gorham Co., New York*

37 50- Squat bulbous jar, with beautiful etched decoration of roses, asters, tulips, and chrysanthemums, mounted on domed silver base chased with a harmonizing design.

*Height 10 inches*

## 522. REPOUSSÉ GILDED STERLING SILVER COMPOTE

*Louis XV Style*

42 10- Repoussé with cupids with wreaths and flowers, surrounding a shield with pierced heart, on a ground of clouds; rocaille-scrolled and foliated rim and foot.

*Diameter 10 1/2 inches*



100- 523. GEORGIAN GILDED SHEFFIELD PLATE HOT-WATER PLATTER AND A COVER  
Oval platter with leaf-molded edge and lined for hot water, lion-paw feet; domed  
cover with saltire flutings and rustic handle; engraved with coats of arms and  
crests. Regilded. *Length 26 1/2 inches*

70- 524. SILVER-PLATED TEA AND COFFEE SERVICE *Reed & Barton, New York*  
Coffee pot, teapot, hot-water kettle on stand, creamer, covered sugar bowl, two-  
handled bowl and waste bowl. *Bas relief* decoration depicting Renaissance hunt-  
ing scenes. [Lot.]

70- 525. SILVER-PLATED OVAL TRAY  
With pierced rail gallery and two angular loop handles. *Length 22 inches*

BRONZES BY BARYE, RODIN, MANSHIP, AND OTHERS

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

70- 526. *LION STRIKING AT SERPENT*. Crouching figure reared back on its  
haunches, with left forepaw raised to strike at a snake; oval base. Brown patina.  
Signed BARYE. Has stand. *Height 5 1/4 inches*

Cf. Charles de Kay, *Barye*, 1889, fig. 25

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

80- 527. *LION CRUSHING SERPENT*. Snarling seated figure of a lion, crushing  
a snake to the earth with his right forepaw. Brown patina. Signed BARYE.

*Height 9 1/4 inches*

Cf. Charles de Kay, *Barye*, 1889, fig. 24

From French & Co., Inc., New York

[See illustration]



[NUMBERS 527 (AT TOP) AND 528]

## ANTOINE LOUIS BARYE

FRENCH: 1796-1875

✓ 528. *LION WALKING*. Striding figure with heavy mane and snarling jaws, on oblong base. Small fissure in tail. Brown patina. Signed BARYE.

*Length 15 $\frac{3}{4}$  inches*

*Cf.* Charles de Kay, *Barye*, 1889, frontispiece  
From French & Co., Inc., New York

[See illustration]



ANTOINE LOUIS BARYE

FRENCH: 1796-1875

529. *TIGER WALKING*. Lithe figure striding forward, on oblong base. Green patina. Signed BARYE. *Length 16 inches*

Cf. Charles de Kay, *Barye*, 1889, fig. 3

From French & Co., Inc., New York

70-



[NUMBER 530]

AUGUSTE RODIN

FRENCH: 1840-1917

530. *CENTAURESSE (FEMALE CENTAUR)*. Poised on a rock, with elongated, almost hermaphrodite, body, straining urgently forward with clasped hands. Dark, almost black, patina. Signed A. RODIN. Cast by Alexis Rudier, Paris. 3<sup>e</sup> *épreuve*. *Height 18 inches*

[See illustration]

250-

## JOHN GREGORY, A.N.A.

AMERICAN: B. 1879

300- 531. *PHILOMELA*. Nude crouching figure, draped about the knees; the body turned, her hands touching her wings. Signed JOHN GREGORY and dated 1922. Black Belgian marble base. Total height 14 inches  
From Scott & Fowles, New York



[NUMBER 532]

## AUGUSTE RODIN

FRENCH: 1840-1917

230- 532. *FEMME COUCHEE (SLEEPING NYMPH)*. Reclining nude figure resting on a heap of garments; on flat irregular base. Dark, almost black, patina. Signed A. RODIN. Cast by Alexis Rudier, Paris, 2<sup>me</sup> épreuve. Length 20 inches

Note: This composition is probably identical with the marble figure No. 49 of the Rodin Exhibition of 1900 at the Pavillon de l'Alma.

From M. Knoedler &amp; Co., Paris

[See illustration]

## FREDERIC MACMONNIES, N.A.

AMERICAN: 1863-1937

80- 533. *PAN OF ROHALLION*. Nude standing figure garlanded with a narrow pelt, and playing twin pipes; on a globe upheld by eight fishes. Signed FREDERIC MACMONNIES and dated Paris, 1890. Height 29 1/2 inches





[NUMBER 534]

AUGUSTE RODIN

FRENCH: 1840-1917

534. *LE FRERE ET LA SOEUR (BROTHER AND SISTER)*. Seated nude figure of a young girl, her brother poised on her knees reaching up to kiss her; in a hollow of rockery. Greenish brown patina. Signed A. RODIN. Cast by François Rudier, 2<sup>eme</sup> épreuve. Height 15½ inches

3300-

*Note:* This composition was executed about 1890 and is a variation of the better-known group in which the right arm of the girl supports the boy under his left armpit (Grautoff, fig. 58; Cladel, ill. facing p. 213). The present composition may be found in marble in Otto v. Grautoff, *Rodin*, 1911, pp. 26, 82 and ill. (marble) fig. 56.

From M. Knoedler & Co., Paris

[See illustration]



[NUMBER 535]

AUGUSTE RODIN

FRENCH: 1840-1917

535. *LA PARQUE ET LA CONVALESCENTE (SUFFERER IN THE ARMS OF FATE)*. Figure of an old woman representing one of the Fates, seated on a rock embracing a nude child lying across her knees. Greenish brown patina.

800 Base signed A. RODIN. *Cire perdu* cast by Fumière (Thiebaut Frères) 4<sup>ième</sup> épreuve.  
Height 19 inches

*Note:* This model was executed about 1894 and may be found in the following works of reference: Otto von Grautoff, *Rodin*, 1911, p. 83, ill. (marble) fig. 71; Victor Frisch and Joseph T. Shipley, *Auguste Rodin, A Biography*, 1939, p. 429.

From Albert Tabouret, Paris

[See illustration]



AUGUSTE RODIN

FRENCH: 1840-1917

536. *LE BAISER (THE KISS)*. Nude seated figure of a youth embracing a young girl seated astride his left knee. Copper brown patina. Inscribed to Dr Vivier, and signed RODIN. 1<sup>ere</sup> épreuve. No *fondeur* mark. Height 35 inches

650-  
*Note:* This group is a variation on the theme of *Paolo and Francesca*, one of Rodin's favorite subjects. It was executed about 1883; a model was shown in the Chicago Exposition of 1893, and it was exhibited at the Paris Salon in 1898. Benjamin Constant, reviewing the 1898 Salon in *Le Figaro*, wrote of it as follows (translation): "*Le Baiser!* What a masterful piece of work! Never before has marble lived so vividly. Never has a kiss joined two human beings in such a beautiful, such a sculptural caress. This is the expression of an artist's inmost heart. Truly a masterpiece!"

Dr Vivier was a physician who cured Mme Rodin of a serious illness about the year 1888, when they were living in the rue de Bourgogne. Rodin, being unable to pay in money, induced Dr Vivier to accept copies of the *Eve* and *Le Baiser*, and the two became lifelong friends. This is apparently the identical bronze presented by Rodin to the physician. Another example is in the Luxembourg.

The group is recorded in most of the standard works of reference on Rodin, including the following: Fredk. Lawton, *The Life & Work of Auguste Rodin*, 1906, pp. 74-5 & passim, and ill. (marble) facing p. 185; Otto v. Grautoff, *Rodin*, 1911, pp. 32, 78, and ill. (marble) figs. 42, 43; Judith Cladel, *Rodin*, 1937, pp. 139-142; Anne Leslie, *Rodin, Immortal Peasant*, 1937, pp. 166, etc., and ill. (marble) facing p. 176.

From Tiffany & Co., New York

[See photogravure illustration]

537. *LE PRINTEMPS (ETERNAL SPRING)*. Nude figure of a youth braced against a rock, embracing a nude nymph kneeling at his right side, her right arm carried behind his head. Brown patina. Signed A. RODIN. Cast by Alexis Rudier, Paris. Height 25½ inches

1400-  
*Note:* The original concepts of these two figures are to be found in studies for the famous *Gate of Hell* [see note to catalogue number 539], and the composition was known as *Zephyr and Earth*. The group appears to have been executed about 1884, and different models show some variations in the contour of the rockery.

The group may be found in the following works of reference: Léonce Bénédict, *Rodin*, n.d., p. 31 and ill. pl. 53a; C. Mauclair, Auguste Rodin, *The Man—His Ideas—His Works*, 1905, frontispiece and pp. 33 and 126; Fredk. Lawton, *The Life & Work of Auguste Rodin*, 1906, p. 111; Otto v. Grautoff, *Rodin*, 1911, pp. 26, 55 and ill. (marble) fig. 44; Judith Cladel, *Rodin*, 1937, p. 82 and ill. (marble); Anne Leslie, *Rodin, Immortal Peasant*, 1937, p. 136 and ill. (marble) facing p. 144.

From Tiffany & Co., New York

[See photogravure illustration]









[NUMBER 538]

AUGUSTE RODIN

FRENCH: 1840-1917

538. *UGOLIN (UGOLINO AND HIS CHILDREN)*. Emaciated figure of the giant, crouching over the broken bodies of three nude youths, and a child crawling on the ground. Brown patina. Signed RODIN. No *fondeur* mark, 2<sup>eme</sup> *épreuve*. Length 25 inches

500- Note: A grim subject taken from Dante's *Inferno* and entering into the theme of the *Gate of Hell* [see note to catalogue number 539], the great work of Rodin's lifetime. The model for the figure of Ugolino was the Italian peasant Pignatelli, a friend of Rodin's regular model Fortuné Zangrandi.

The group may be found recorded in many of the standard works on Rodin, including the following: C. Maclair, *Auguste Rodin, The Man—His Ideas—His Works*, 1905, pp. 16, 17, and ill. (marble) facing p. 16; Fredk. Lawton, *The Life & Work of Auguste Rodin*, 1906, pp. 111-12, and ill. (marble) facing p. 113; Otto v. Grautoff, *Rodin*, 1911, p. 93, and ill. fig. 96; Judith Cladel, *Rodin*, 1937, pp. 68, 74 and ill. facing p. 93.

From M. Knoedler & Co., Paris

[See illustration]



AUGUSTE RODIN

FRENCH: 1840-1917

539. *LE PENSEUR (THE THINKER)*. Nude figure of a primitive man seated upon a rock, his head resting in the agonies of thought upon his right hand. Dark, almost black patina. Signed A. RODIN. Cast by Alexis Rudier, Paris.

Height 28 inches

*Note:* This famous conception was designed as one of the principal figures for the elaborate *Gate of Hell*, the door commissioned by the Musée des Arts Decoratifs, worked over and reworked in design by Rodin for more than twenty years; the first drawings for it were exhibited in 1886, and in the design *The Thinker* appears seated in the centre of the lintel beam. The whole work was strongly influenced by Rodin's studies of the writings of Dante, and this particular figure received its title from the likeness of its attitude to that of Michaelangelo's *Il Pensieroso*. The bronze was exhibited in the Salon of 1904 and was selected by Rodin as his only exhibit in the St. Louis Exposition of the same year. The original commissioned by the government stood on the Place du Panthéon, the only work of Rodin's in a public square in Paris at that time, and was removed in 1922 to the Hôtel Biron. An example is in the Metropolitan Museum.

Henri Gaudier, the brilliant sculptor, wrote in 1910: "We shall never see a greater sculptor than Rodin, who exhausted himself in his efforts to outvie Phidias, and who did outvie him in his *Penseur*, which reaches heights he can never surpass."

The bronze may be found recorded in virtually all the standard works on Rodin, including the following: C. Maclair, *Auguste Rodin, The Man—His Ideas—His Works*, 1905, pp. 22-26, ill. facing p. 26; Fredk. Lawton, *The Life & Work of Auguste Rodin*, 1906, pp. 107-8, 251, 270, ill. facing p. 239; Otto v. Grautoff, *Rodin*, 1911, p. 92, ill. fig. 101; G. Coquiot, *Rodin à l'Hôtel de Biron et à Meudon*, 1917, illus. in appendix; Judith Cladel, *Rodin*, 1937, pp. 14, 196-7, ill. facing p. 81; Anne Leslie, *Rodin, Immortal Peasant*, 1937, pp. 213, 235, ill. facing p. 160.

From Scott & Fowles, New York

[See photogravure illustration]

540. *L'APPEL AUX ARMES (THE GENIUS OF WAR, or DEFENCE)*. Nude muscular figure of a warrior collapsing upon a jutting rock, his right hand pressed to his abdomen, his left grasping a broken sword; a Fury with spread arms and wings rises up behind his sagging body. Dark, almost black, patina, with reddish incrustations. Signed A. RODIN. Cast by Alexis Rudier, Paris.

Height 45 inches

*Note:* This magnificent group is an allegory composed in 1878 for a competition for a monument commemorative of the Defence of Paris, to be erected at the Rond-Point of Courbevoie; the competition was won by the sculptor Barrias. The design shows strikingly the influence of Rude's work on the Arc de Triomphe; and Rodin's interest in the group led him to make slight modifications in successive replicas. In 1920 the group was erected as a monument to the heroes of Verdun.

The composition may be found in virtually all the standard works on Rodin, including the following: C. Maclair, *Auguste Rodin, The Man—His Ideas—His Works*, 1905, pp. 17 and 124; Fredk. Lawton, *The Life & Work of Auguste Rodin*, 1906, pp. 54-55, ill. facing p. 55; Otto v. Grautoff, *Rodin*, 1911, p. 64, ill. fig. 12; G. Coquiot, *Rodin à l'Hôtel de Biron et à Meudon*, 1917, illus. appendix; Judith Cladel, *Rodin*, 1937, p. 63, ill. facing p. 49; Anne Leslie, *Rodin, Immortal Peasant*, 1937, pp. 103-104, ill. facing p. 97.

[See photogravure illustration]











[NUMBER 541]

PAUL MANSHIP, N.A.

AMERICAN: B. 1885

541. *DIANA WITH HOUND*. The nude goddess, accompanied by a hound, is represented leaping in swift motion and releasing to the rear an arrow from her bow. Signed on leaf cluster PAUL MANSHIP and dated 1921. Cast by Roman Bronze Works, N. Y. Dark patina. Has wood stand. *Height 37 1/2 inches*

From Scott & Fowles, New York

[See illustration]



CLAUDE MICHEL (CLODION)

FRENCH: 1738-1814

- 150- 542. *SATYR, NYMPH AND FAUNS: PAIR GROUPS*. Faun and nymph seated amid sprawling Bacchic *putti* with wine cup and grapes; round base. Inscribed CLODION. Posthumous (nineteenth century) casts. Height 21½ inches  
Collection of William Salomon, New York

JEAN LEON GEROME

FRENCH: 1824-1904

- 190- 543. *LA VITESSE*. A racehorse galloping over a winged chariot wheel, urged on by a frenzied nymph running beside him and holding a palm of Victory over the animal's head; oblong base. Golden patina. Signed J. L. GÉRÔME. Cast by Siot, Paris. Length 37 inches

ALFRED BOUCHER

FRENCH: 1850-1934

- 200- 544. *THE REAPER AND HIS MAID*. Youth in open shirt, carrying a scythe across his right shoulder, his left arm around a pretty peasant girl walking beside him. Copper brown patina. Base signed A. BOUCHER. Height 33½ inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

- 1400- 545. *THESEUS SLAYING THE CENTAUR BIANOR*. The hero, brandishing a club, astride the back of the centaur, forcing back his head for the stroke; on irregular rocky base, inscribed BARYE. Green patina. Posthumous cast by F. Barbedienne. Height 49 inches

ALFRED BOUCHER

FRENCH: 1850-1934

- 225- 546. *AU BUT: LES COUREURS*. Group of three nude athletes straining forward in a foot race. Oval base, signed A. BOUCHER. Height 39 inches  
From Albert Tabouret, Paris

ITALIAN RENAISSANCE BRONZES

548. BRONZE MORTAR

Italian, XVII Century

70- With six knopped vertical ridges enclosing small masks and classic *bas relief* medallions, the rim studded with stars. Diameter 4¾ inches

549. BRONZE MORTAR

Italian, XVI-XVII Century

25- With six vertically serpentine ridges enclosing pairs of tiny square seals depicting the Virgin and Child, the rim studded with *fleurs de lis*. Diameter 6 inches



[550]

[552]

[554]

AT TOP: NUMBERS 553-551-553

## 150- 550. BRONZE ARMORIAL MORTAR

*Italian, XV Century*

Wrought with two escutcheons, each flanked by cherubs upholding a wreath; lug handles on which are perched archaistic sejant lions.

*Width 7 inches*

[See illustration]

## 30- 551. BRONZE TABLE BELL

*Tuscan, XVI Century*

Wrought with pendants of lion masks, a military trophy, and an escutcheon, above a band of undulating foliations.

*Height 5 inches*

[See illustration]

## 85- 552. BRONZE ARMORIAL MORTAR

*French, Late XVI Century*

Large mortar modeled with mascarons, devices of merman and mermaid, interlaced dolphins, two crowned double-headed Hapsburg eagles, and two oval portrait medallions captioned MARGVERITTE DESTAMPES.

*Diameter 7½ inches*

[See illustration]



553. PAIR BRONZE PORTRAIT BUSTS OF FRANÇOIS I AND HIS QUEEN

*French, probably XVIII Century*

Bust portrait of the King in round hat with fur-edged robes and neck chain; the Queen wearing lace cap and tight bodice with ruff. On ebonized plinths.

*Total heights 8 $\frac{3}{4}$  and 9 inches*

[See illustration]

554. BRONZE MORTAR

*Italian, XV Century*

Modeled with a series of vertical ridges, and with a loose ring handle; engraved with an undulating band around the foot.

*Diameter 4 $\frac{1}{2}$  inches*

[See illustration]

555. BRONZE MORTAR

*Italian, XVII-XVIII Century*

Modeled about the lower body with a series of amors upholding swags of flowers, above a collar of acanthus leafage.

*Diameter 13 $\frac{3}{4}$  inches*

Collection of Comm. Raoul Tolentino, New York, 1925

556. BRONZE STATUETTE OF A RIVER GOD

*Bottega of Niccolò Pericoli (il Tribolo), Florentine: fl. 1500-1550*

Seated nude figure with long beard, crouching above an overturned vase symbolizing the river, upon a mosaic of sharp rocks. Apparently a seventeenth century cast.

*Height 15 $\frac{1}{2}$  inches*

*Note:* Il Tribolo was a pupil of Sansovino and fellow worker with Michaelangelo. In the Bargello Museum, Florence, there are two figures of River Gods—one, No. 167, is identical with this; it is catalogued as the work of Niccolò Pericoli. See Rossi; *Archivio Storico dell' Arte*, page 6; Supino, *Catalogo del R. Museo Nazionale di Firenze*, 1893, page 413. Illustrated in the Comte Stroganoff Catalogue, plate C11.

Collection of Comm. Raoul Tolentino, New York, 1925

557. MAMMOTH BRONZE MORTAR

*Parmese, dated 1729*

Wrought at intervals with pendent acanthus leaves, and with two projecting female mask lugs. Inscribed on tablets with name of owner ANTONIUS GUARESCHI and of the craftsman DOMENICUS BARBORINI of Parma, with date 1729.

*Diameter 15 $\frac{1}{2}$  inches*

Collection of Comm. Raoul Tolentino, New York, 1925

558. BRONZE GROUP OF PLUTO AND PROSERPINE

*Italian, Late XVII Century*

Nude bearded figure of Pluto carrying off Proserpine to the realms of Hades, the three-headed dog Cerberus on guard beside them.

*Height 24 $\frac{3}{4}$  inches*

From Charles Kaufmann, Paris

RENAISSANCE FURNITURE AND DECORATIONS

559. PAIR APPLIQUÉ-EMBROIDERED SAPPHIRE BLUE VELVET APPARELS

*Spanish, circa 1600*

Worked in silks, outlined in silver thread, with foliations centring cartouches inscribed AVE GRACIA.

*Length 21 inches*

560. FLEMISH TAPESTRY CUSHION

*XVII Century*

Square cushion faced with tapestry border fragment woven with a figure of a river god; lined with red silk velvet.

*Illustration of numbers 553 and 554 appears on the preceding page.*



[NUMBER 562]

[NUMBER 561]

## 561. DERUTA YELLOW LUSTRE PLAQUE

XVI Century

Decorated in yellow lustre enhanced with cobalt blue, the cavetto with half-length profile portrait of a Roman warrior, the marli with four segments of imbrications alternating with foliage motives. Has stand. *Diameter 16 $\frac{1}{4}$  inches*

400- From French and Co., Inc., New York

[See illustration]

## 562. DERUTA YELLOW LUSTRE PLAQUE

XVI Century

Type of the preceding, decorated with the bust-length portrait of a patrician lady, with compartmented border in the manner of the preceding. Has stand.

325- *Diameter 17 inches*

From French and Co., Inc., New York

[See illustration]

## 563. FINELY WROUGHT AJOURÉ STEEL HUMIDOR

E. F. Caldwell &amp; Co., New York

100- Richly wrought with *ajouré* Renaissance scrollings enclosing pairs of grotesques and *putti* and borders of escutcheons; on crimson velvet. *Length 14 inches*

## 564. PAIR HAMBURG SILK TAPESTRY CUSHIONS

Circa 1630

160- An Old Testament subject depicting a queen and two women attendants kneeling before a mounted monarch accompanied by soldiers, in a circular medallion surrounded by flowers and fruits; trimmed with green silk fringe.

From French and Co., Inc., New York

[See illustration on page 184]





[NUMBER 565]

220- 565. URBINO FLUTED BOWL WITH RAPHAELESQUE DECORATION Dated 1587  
Deep bowl with cavetto decorated with the Chariot of Venus with nymphs and tritons, the sixteen boldly lobed flutings decorated with interestingly varied symmetrical grotesques in the manner of Raphael, opposite lobes matching. Base with small repairs and imperfections. Has stand. Diameter 19 $\frac{1}{4}$  inches  
From French & Co., Inc., New York

[See illustration]

55- 566. BRONZE DORÉ TABLE LAMP Italian Renaissance Style  
Elaborately tiered and wrought with triads of grotesques and putti amid strap scrollings; fitted for electricity, with silk shade. Height 40 inches

60- 567. TWO SILK AND GOLD EMBROIDERY AND RED VELVET CUSHIONS Italian, XVII Century  
Oblong cushion in velvet of the period, trimmed with corner tassels and enriched with panel gold and silk appliqué embroidery.  
From French & Co., Inc., New York

25- 568. PAIR CARVED WALNUT AND BLUE VELVET STOOLS Louis XIII Style  
Oblong cushioned top in blue silk velvet trimmed with corner tassels; on columnar supports. Length 20 inches  
From French & Co., Inc., New York





[NUMBER 569]

## 569. SCULPTURED MARBLE SARCOPHAGUS

*Roman, I-II Century A.D.*

Oblong coffer hewn from a single piece of marble. The front sculptured in relief with winged *putti* supporting a medallion enclosing a bust of a Roman patrician, also figures of amors holding vases of fruit, peacocks, and masks. Rests on two couchant lion supports of later date and furnished with metal liner.

*Height 27 inches; length 57 inches*

From French &amp; Co., Inc., New York

[See illustration]

## 570. PAIR WILLIAM AND MARY TURNED WALNUT AND RED VELVET STOOLS

Cushioned square top in silk velvet trimmed with tasseled fringe; turned trumpet-pattern legs with saltire stretchers.

From French &amp; Co., Inc., New York

## 571. PAIR TURNED OAK AND GREEN VELVET ARMCHAIRS

*Louis XIII Style*

Low rectangular back and seat in green velvet with silver galloon; spirally turned arms, legs, and stretchers.

## 572. RICHLY CARVED WALNUT LIBRARY TABLE

*Burgundian Renaissance Style*

Oblong top, on end supports elaborately pierced and carved with acanthus volutes, masks, and grotesques; one drawer.

*Height 33 inches; length 48 inches*



573. PAIR LOUIS XIII TURNED WALNUT SIDE CHAIRS IN SEVENTEENTH CENTURY APPLIQUÉ-EMBROIDERED RED VELVET

70- Low rectangular back enriched with an orphrey panel in silk and gold appliqué embroidery, trimmed with gold fringe. Spirally turned legs and stretchers; frames partly restored.

574. RENAISSANCE RICHLY CARVED AND PARCEL-GILDED WALNUT ARMORIAL CASSONE

*Florentine, XVI Century*

575- Sarcophagus in the Roman tradition, in warm brown walnut with fine patina. Canted sides magnificently carved in relief with acanthus volutes developing demi-horses and *putti*, the end panels centring large single blossoms. At the centre, a winged *putto* supports a cartouche painted with a coat of arms, while at either corner is a demi-satyr in bold relief, terminating below in acanthus clusters. The coffered lid has a frieze and border of stiff acanthus leaves, the background of the carving gilded; lion-paw supports restored. Gadroon-carved plinth.

*Height 28½ inches; length 5 feet 6 inches*

From Duveen Bros., Inc., New York

[See illustration]

575. RENAISSANCE RICHLY CARVED AND PARCEL-GILDED CASSONE

*Veronese or Bolognese, XVI Century*

275- Gently concave front and ends finely carved in relief with acanthus volutes developing and centring large blossoms, the ground gilded, a frieze of bold gadroons below; at the corners, in high relief, winged female sphinxes terminating below on the support, which is a boldly carved lion's paw. Coffered lid, carved on its crest with a panel of formal leaf arabesques and vines and centring a large patera; edge of the lid gadroon-carved. Constructed of linden or some other soft wood with rich patina having the appearance of walnut. Has walnut plinth.

*Height 26½ inches; length 6 feet 2 inches*

[See illustration]

576. CARVED WALNUT OCTAGONAL TABLE

*Italian Renaissance*

35- Molded top supported on richly carved triangular base with leonine feet.

*Height 27½ inches; diameter 33 inches*

From French & Co., Inc., New York

577. CARVED WALNUT LONG BENCH IN SIXTEENTH CENTURY FLEMISH TAPESTRY

85- Slip top covered in Renaissance tapestry woven with clusters of fruits and flowers and allegorical figure subjects. Frame and columnar supports richly carved with masks and acanthus in the Renaissance taste.

*Length 7 feet 1 inch*





[NUMBER 574]



[NUMBER 575]





[NUMBER 578]

PAIR HAMBURG SILK TAPESTRY CUSHIONS: NUMBER 564

578. JAMES II CARVED WALNUT WINGED LOVE SEAT IN PETIT POINT

*English, Late XVII Century*

230- Small settee; the high rectangular back with wings, outcurved arms, and seat cushion in silk and wool *petit point* in an écru ground designed with representations of Summer and Autumn showing a gardener and his wife at work, also a youth and two women harvesting wheat, in shaped panels surrounded by flowers and foliage, in reds, greens, yellows, and blues. Walnut scrolled front legs braced with turned stretchers. With restorations.

*Length 57 inches*

[See illustration]

579. PAIR LOUIS XIII CARVED WALNUT ARMCHAIRS IN SEVENTEENTH CENTURY APPLIQUÉ-EMBROIDERED RED VELVET

160- Square back in silk velvet enriched with needlepainted medallions of saints in Baroque cartouches, in silk and gold appliqué embroidery. Walnut curved arms, spirally turned legs and stretchers; frame of later date.

From French & Co., Inc., New York

580. LOUIS XIII CARVED WALNUT SETTEE IN LATE SEVENTEENTH CENTURY PETIT POINT

150- The slightly arched rectangular back and seat in partly restored silk and wool *petit point* designed with gods on Mt. Olympus, also figures of minstrels and lovers in a glade, in cartouches of bold strapwork. Walnut voluted arms, carved legs and stretchers; frame of later date.

*Length 5 feet 10 inches*

581. SCULPTURED WALNUT REFECTORY TABLE *Italian Renaissance Style*

70- Long rectangular top with carved gadroon border, supported on end columns enriched in high relief with kneeling caryatids and carved with *putti*, paterae, and acanthus. Supporting the middle and resting on the medial stretcher is a series of carved *adossés* herms.

*Height 32½ inches; length 9 feet 1 inch*

582. PAIR ELABORATELY WROUGHT BRONZE TALL CANDELABRA  
FITTED AS FLOOR LAMPS

*Italian Renaissance*

500- Tall shaft richly wrought in high relief with human figures, grotesques, flower swags, satyrs, animals and other motives in the manner of the Paduan Renaissance, resting on four winged chimerae and having foliated branches for five lights; fitted for electricity.

*Height 5 feet 8 inches*

583. PAIR WROUGHT BRONZE TALL ANDIRONS WITH FIRE TOOLS

*Florentine Renaissance Style*

100- Nude amor standing on a tiered plinth wrought with a triad of satyrs, on scrolled and festooned base with reclining cupids. Together with two fire tools with bronze figural handles. [Lot.]

*Height 42 inches*

584. PAIR HENRI IV CARVED WALNUT ARMCHAIRS IN SIXTEENTH CENTURY APPLIQUÉ-EMBROIDERED RED VELVET

90- Rectangular back and seat in antique red velvet enriched with Renaissance foliage and grotesques in appliqué embroidery trimmed with particolored silk fringe. Carved walnut arms, square legs, and chain-pattern front stretcher; frames of later date.

585. RICHLY SCULPTURED WALNUT CRÉDENCE *Burgundian Renaissance Style*

50- Front enclosed by two doors carved in relief with Laocoön and his sons in the coils of serpents; the stiles carved in bold relief with chimerae. Resting in front on sculptured winged sphinxes, which stand on a carved platform base.

*Height 5 feet 4 inches; width 56 inches*





[NUMBER 586]

586. THREE WILLIAM AND MARY CARVED WALNUT ARMCHAIRS IN SIXTEENTH CENTURY FLEMISH TAPESTRY

Tall back and seat in Renaissance tapestry of the period woven with allegorical female figures and urns of foliage; acanthus-carved and turned walnut frame of later date.

From French & Co., Inc., New York

[See illustration of two]

587. PAIR LOUIS XIII TURNED WALNUT ARMCHAIRS IN LATE SIXTEENTH CENTURY APPLIQUÉ-EMBROIDERED BLUE VELVET

Low rectangular back and seat in blue velvet, the back enriched with an orphrey panel in silk and gold appliqué featuring foliage cartouches enclosing the words *Maria* and *Plena*. Spirally turned and carved walnut frames of later date.

From French & Co., Inc., New York

588. FRENCH CARVED AND INLAID WALNUT CIRCULAR TABLE

In the Renaissance taste; top of matched figured wood, on richly carved pedestal.

*Height 30 inches; diameter 55 inches*





[NUMBER 589]



[NUMBER 590]

589. PAIR LOUIS XIV CARVED WALNUT ARMCHAIRS IN LATE SEVENTEENTH CENTURY SILK PETIT POINT

240- Canted tall back and seat in silk *petit point* and cloth of silver of the period, designed with flowering shrubs in delicate pinks, yellows, blues, and greens, in cloth of silver strapwork cartouches, outlined in red. Carved walnut frames of later date.

[See illustration of one]

590. LOUIS XIII TURNED WALNUT AND PETIT POINT ARMCHAIR

French, XVII Century

90- High rectangular back and seat in silk and wool *petit point*, the back designed with figures of the Queen of Sheba before King Solomon, the seat with birds and foliage. Acanthus-carved arms, turned legs and stretchers.

[See illustration]



591. RENAISSANCE RICHLY CARVED WALNUT ARMORIAL CASSONE

*Roman or Veronese, XVI Century*

275- Long rectangular coffer with canted sides, richly carved in high relief with acanthus volutes developing demi-horses, birds, pomegranates, and other motives of the High Renaissance; at the centre, a strapwork cartouche crested with a human mask and enclosing an armorial escutcheon charged with a column entwined with a serpent. Above is a frieze of low relief carving featuring *affrontés* dolphins; at the front corners, boldly projecting winged caryatids terminating in acanthus clusters. Rests on four carved dolphin supports. Coffered lid, with shell- and gadroon-carved borders, apparently of later date. Molded plinth.

*Height 28 inches; length 6 feet 2 inches*

From Jacques Seligmann & Co., Inc., New York

[See illustration]

592. RENAISSANCE RICHLY CARVED WALNUT ARMORIAL CASSONE

*Tuscan, XVI Century*

125- Long chest with sharply canted sides, front, and ends boldly carved in relief with winged figures supporting strapwork cartouches enclosing drapery swags and crested with winged *putto* masks. Centring the front, a similarly crested cartouche enclosing a coat of arms; the ends show sea monsters on the waves. At each front corner, a winged caryatid in high relief, below which protrudes the carved leonine foot. Coffered lid, with a carved frieze of imbricated or scale ornament, apparently of later date. Gadroon-carved walnut plinth.

*Height 26 1/2 inches; length 5 feet 8 inches*

[See illustration]

593. RICHLY CARVED WALNUT LIBRARY TABLE

*Italian Renaissance Style*

50- Plain oblong top on boldly voluted end supports carved in high relief with lion-masks, swags, *putto* heads, and acanthus.

*Height 32 inches; length 5 feet 3 inches*

594. PAIR WROUGHT BRONZE TALL ANDIRONS, AFTER SANSOVINO, WITH FIRE TOOLS

*Florentine Renaissance Style*

85- Standing figures of Apollo and Venus, on plinths supported by *adossés* sheathed female demi-figures and *putto* holding festoon. Together with a stand of three fire tools, with figural bronze handles. [Lot.]

*Height of andirons 35 inches*



[NUMBER 591]



[NUMBER 592]



595. LOUIS XIII TURNED WALNUT AND RED VELVET ARMCHAIR

*French or Flemish, XVII Century*

Rectangular back and seat in antique silk velvet, trimmed with bronze nails; richly turned legs and stretchers.

20-

596. PAIR ELABORATELY WROUGHT BRONZE FLOOR LAMPS

*Italian Renaissance Style*

The shaft and triangular base richly wrought in high relief with caryatids, swags, masks, and other Renaissance ornament after Sansovino. Foliated branches for nine electric lights; rests on triangular slab of Portor marble.

*Height 7 feet 5 inches*

220-

597. CRIMSON VELVET SOFA ON CARVED AND GILDED SUPPORTS

*Italian Renaissance Style*

Large sofa in deep red velvet, trimmed with gold galloon and tassels, supported on couchant lion feet; loose seat cushion.

*Length 7 feet, 11 inches*

80-

598. SUIT OF ARMOR

*German Renaissance Style*

Comprising helmet with comb and ventail, colletin, breast and backplate, shoulder and arm defenses, gauntlets, tassets, upper leg defenses, greaves and sollerets; also with a circular shield. The entire suit richly engraved with Renaissance bands of foliage and plaquettes of the Immaculate Conception, equestrians, and crusaders.

90-

599. CARVED AND PANELED WALNUT CASSAPANCA

*Italian Renaissance Style*

Molded and paneled large bench embodying a coffer, the stiles carved with masks and cartouches. Seat furnished with a red velvet long cushion trimmed with gold galloon.

*Length 7 feet 9 inches*

40-

600. PAIR CARVED WALNUT SGABELLI

*Italian Renaissance*

Cartouche-shaped back and flaring supports richly carved with *putto* masks and acanthus; seat furnished with green velvet cushion.

From French & Co., Inc., New York

40-

140- 601. PAIR RENAISSANCE CARVED WALNUT ARMCHAIRS IN LATE SIXTEENTH CENTURY APPLIQUÉ-EMBROIDERED VELVET

Rectangular backs in silk and gold appliqué-embroidered velvet, one depicting the Annunciation and the other S. Peter receiving the keys of Heaven. Carved and turned walnut frame of later date.

From French & Co., Inc., New York

90- 602. RENAISSANCE FINELY CARVED WALNUT CASSONE

*Lombardian, Late XVI Century*

The front consists of a long, slightly sunken panel sculptured in high relief with Leda and the Swan in a bold strapwork cartouche, flanked by pairs of figures supporting between them swags of fruits and spread eagle; the styles with panoplies of arms and weapons crested with grotesque masks. The bottom frieze with pecten shells alternating with masks and clusters of fruits. Coffered lid with carved frieze of acanthus; bold leonine claw feet. Has walnut plinth.

*Height 31 inches; length 5 feet 11 inches*

110- 603. RENAISSANCE FINELY CARVED WALNUT CASSONE *Tuscan, circa 1600*

Front with sunken panels carved in relief with a reclining Venus and Cupid within an oval strapwork cartouche; also human grotesques, shells, and acanthus. The molded broad stiles with mascarons centring shells and fruit swags; coffered lid with carved frieze of lunettes enclosing paterae, supported on leonine claw feet. Molded and carved walnut plinth.

*Height 26 inches; length 5 feet 7 inches*

From French & Co., Inc., New York

60 604. ELABORATELY WROUGHT BRONZE TALL CANDELABRUM

*Italian Renaissance Style*

Tall baluster shaft and triangular base richly decorated with masks, chimerae, acanthus, and other ornament in the style of Sansovino. Wired for nine lights. On molded oak plinth.

*Height 7 feet 2 inches*

25- 605. WALNUT HALL TABLE

*Renaissance Style*

Long narrow top, on openwork end supports with medial stretcher.

*Height 30 inches; length 6 feet*

25- 606. SCULPTURED WHITE MARBLE BENCH

*Roman Style*

Oblong slab with carved border, resting on two acanthus-carved voluted uprights.

*Height 23 inches; length 49 inches*



## TAPESTRIES

### *The Famous Barberini Series of Brussels Renaissance Silk Tapestries The Trojan War By Jan Raes*

[NUMBERS 607, 608, AND 609]

607. BRUSSELS SILK TAPESTRY, BY JAN RAES

*Circa 1615*

THE BATTLE AT THE SHIPS, AND THE DEATH OF PATROCLUS. A level field of battle interspersed with wattled stockades, with the tents of the Greeks in the right middle distance, by the shore of a harbor. Behind the tents, the Greek ships are seen flaming fiercely, while upon the hills in the left middle distance two mansions are in flames. The field is crowded with struggling spearmen locked in combat; the fallen Patroclus, a spear thrust through his body, recumbent in the extreme centre foreground. A large body of Trojans is sallying into the *melée* at the left to attack the Greek camp.

2300— Broad and unusually beautiful border woven with urns of flowers and fruit enclosed by herms alternating with exquisite landscape vignettes containing allegorical figures, those at the corners representing Ceres, Prudence, Flora, and Euterpe, with attributes, the lower borders, Truth and Hope, the upper Faith and Justice, flanking landscapes with genre scenes; at the centres of the sides, vignettes of Apollo in his chariot and Artemis loosing a bow, under signs of the Zodiac.

The tapestry is woven almost entirely of silk, in delicate shades of green, blue, fawn, rose and ivory. Brussels mark B B and shield in lower left selvage and monogram used by Jan Raes in lower right.

*Height 11 feet; length 12 feet 6 inches*

*Note:* This remarkable series of silk tapestries [catalogue numbers 607 to 609] was an heirloom of the princely Barberini family of Rome, from whom sprang one pope and six cardinals; and are recorded in the inventory made by Cardinal Carlo Barberini, nephew of Pope Urban VIII, in Rome on October 25, 1695. In the archives of the Barberini Palace, it is further noted that the tapestries were given by King Louis XIV of France to Francesco Barberini, Papal Legate to the French court, for his uncle Urban VIII. They passed into the Ffoulke collection in 1889.

Jan Raes was the founder of a celebrated family of Brussels weavers and was connected early in his professional career with the widow of Jakob Geubels, being thus directly linked to the great traditions of the preceding century. Among his better-known work are a series

[*Concluded on page 195*]









Number 607 (*Concluded*)

of the *Acts of the Apostles*, the *Story of Diana*, the *Story of Noah*, and the *Story of Decius Mus*. He is recorded by Göbel as having executed a series of *The Trojan Wars* (probably in wool), for the Portuguese Manuel Devora, from a prior set executed for Duarte Ximenez; from which we learn that the entire series consists of ten hangings. The present ones, from their history, must undoubtedly have been made to special order for King Louis XIV. The borders are among the finest that have ever appeared at public sale in America.

Collection of King Louis XIV of France

Collection of Pope Urban VIII (Maffeo Barberini), Rome (1623-44)

From the Barberini family of Rome, 1889

Collection of Charles M. Ffoulke, Esq., Washington, D. C.

From French & Co., Inc., New York

Recorded in Barberini MSS XLVIII, 1695, vol. 141, pp. 72-77

Described in *The Ffoulke Collection of Tapestries*, 1913, pp. 57-59

[See preceding photogravure illustration]



608. BRUSSELS SILK TAPESTRY, BY JAN RAES

*Circa 1615*

THE DESTRUCTION OF TROY. In the background stretches the city of Troy, with imposing mansions grouped amid trees and the walled gateway at the right, through the breach in which pours the Greek soldiery. Flames are springing up from two palaces and, in the centre of the scene, before the circular Temple of Minerva, stands the huge wooden horse from which the hidden Greeks are still extricating themselves. Trojan citizens are fleeing from the burning houses, and a series of hand-to-hand combats is taking place across the entire middle distance, while a troop of Greeks ascends the steps to capture a mansion at the left. In the foreground are fleeing Trojans—men and women—amid which can be discerned the figure of Aeneas carrying off the figure of Anchises on his shoulders, Andromache and her young son Helenos abducted by Pyrrhus, who heaves a sack of booty over his shoulder, while the hapless widow of Hector carries the infant Astyanax; at the extreme right, the melancholy prophetess Cassandra hurried off by two Greeks.

Border similar to the preceding, with variations in the central vignettes, notably with figures of Ares and Chronos at the centres of the sides. Brussels marks BB and shield in lower left selvage and monogram used by Jan Raes in lower right.

*Height 11 feet; length 17 feet*

See note to the preceding.

Collection of King Louis XIV of France

Collection of Pope Urban VIII (Maffeo Barberini), Rome (1623-44)

From the Barberini family of Rome, 1889

Collection of Charles M. Ffoulke, Esq., Washington, D. C.

From French & Co., Inc., New York

Recorded in Barberini MSS XLVIII, 1695, vol. 141, pp. 72-77

Described in *The Ffoulke Collection of Tapestries*, 1913, pp. 57-59

[See illustration]





[NUMBER 608]



609. BRUSSELS SILK TAPESTRY, BY JAN RAES

*Circa 1615*

DEPARTURE OF THE GREEKS FROM TROY, AND THE CAPTIVITY OF HECUBA. The scene depicts the seashore, with a harbor town surrounded by fortified walls and trees, a deserted Renaissance mansion at the right, from which weary figures are descending the steps. Beneath the trees, at the centre of the scene, a combat is in progress between the Greeks and the last remnants of the Trojan forces, while Greek soldiery is already carrying off women and booty towards the boats. Heading the procession of prisoners is the widowed Queen Hecuba, struggling in the central foreground in the grasp of two Greeks. Boats containing soldiers laden with loot are pulling out towards the long row of ships anchored in the harbor at the left.

1600- Border similar to the preceding, with variations in the central vignettes, notably with figures of Zeus and group of Aphrodite and Eros at the centres of the sides. Has monogram of Jan Raes in selvage at lower right.

*Height 11 feet; length 14 feet 10 inches*

See note to catalogue number 607.

Collection of King Louis XIV of France

Collection of Pope Urban VIII (Maffeo Barberini), Rome (1623-44)

From the Barberini family of Rome, 1889

Collection of Charles M. Ffoulke, Esq., Washington, D. C.

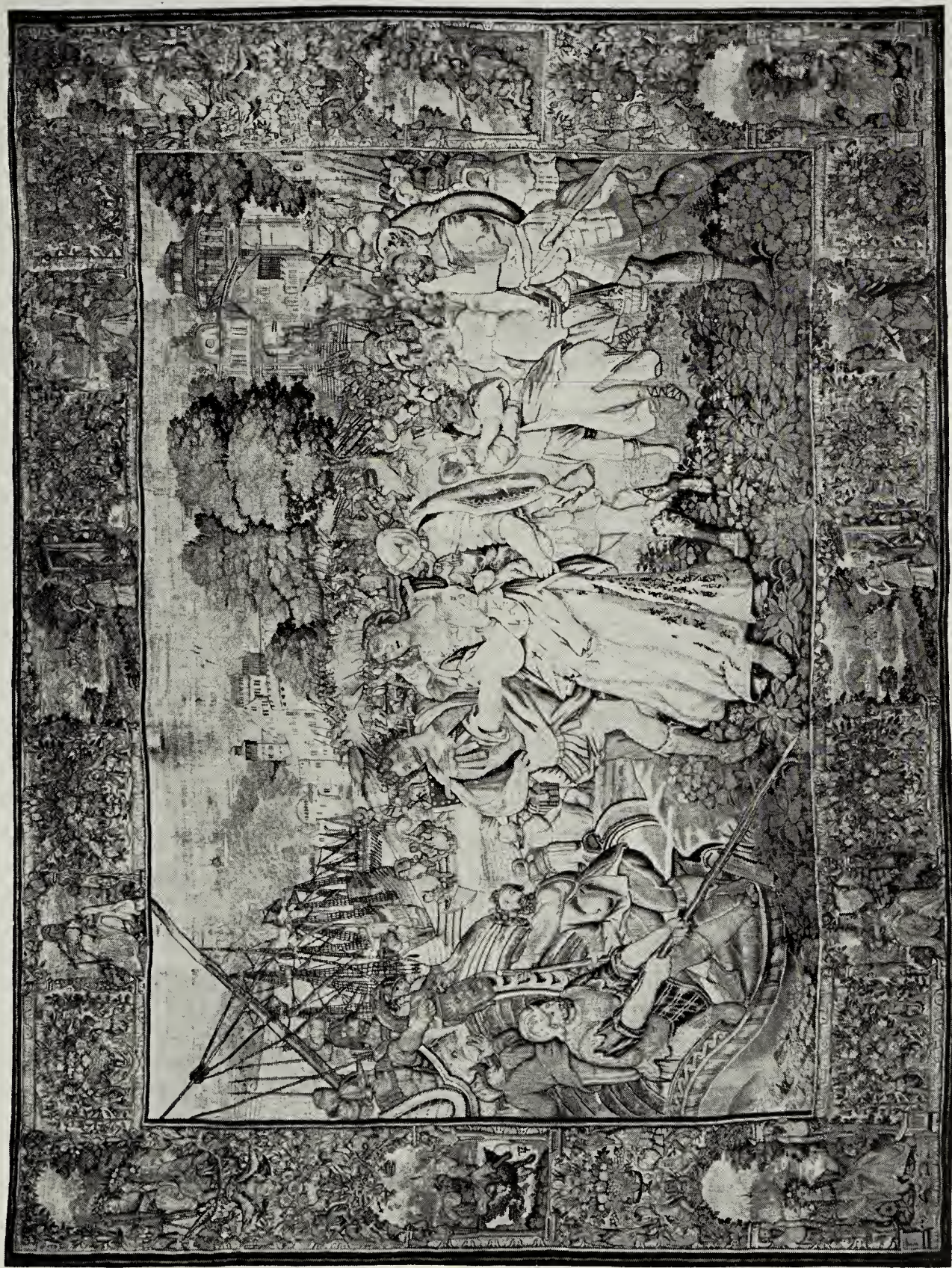
From French & Co., Inc., New York

Recorded in Barberini MSS XLVIII, 1695, vol. 141, pp. 72-77

Recorded in *The Ffoulke Collection of Tapestries*, 1913, pp. 57-59

[See illustration]





[NUMBER 609]



610. BRUSSELS RENAISSANCE TAPESTRY

*Circa 1580*

600- THE DYING PHILIP OF MACEDON AND THE YOUTHFUL ALEXANDER. A terrace with a canopied centre hung between marble columns permitting views of landscape at left and right. A throng of bearded courtiers and ladies is gathered closely about King Philip; at the foot of the throne before him kneels his son Alexander, before a stool upon which is a wine flask, while the crown is tendered to him by a bearded councillor. Tan border woven with urns and clusters of flowers within garlanded pergolas with herms and, at the four corners, allegorical figures of Justice, Wisdom, Literature, and Music together with minor allegorical figures and animals, and, at the centres of the four sides, oval vignettes of landscapes with scenes from the story of Samson. Woven in choice wools in many colors enriched with silk. Shows careful repair at centre.

*Height 11 feet 6 inches; width 10 feet 4 inches*

Collection of the Right Hon. Lord Braye, Stamford Hall, Leicester

Collection of Charles of London, New York, 1921

[See illustration]





[NUMBER 610]



611. BRUSSELS RENAISSANCE TAPESTRY

*Circa 1580*

1500-  
ALEXANDER AND THE FAMILY OF DARIUS AT THE BATTLE OF ISSUS. The scene is massed with Greek soldiery, helmeted and carrying pikes and spears, with charging cavalry in the distance, and, beyond, a vista of green hills with the clustered dwellings of a town. In the foreground is the bearded Alexander in blue tunic and crimson brocade cloak, mounted upon his white horse; he gestures benignly toward the family of Darius at right, some of whom kneel in supplication with clasped hands. Flanking at left and right are armored soldiers, those at left carrying banners. Border similar to the preceding. Needs small repairs.

*Height 11 feet 8 inches; length 16 feet 11 inches*

Collection of the Right Hon. Lord Braye, Stamford Hall, Leicester

Collection of Charles of London, New York, 1921

[See illustration]





[NUMBER 611]



ORIENTAL CARPETS

612. KIRMAN CYPRESS RUG

150- Gray field with four cypresses amid floral garlands, beneath a cusped arch with midnight blue spandrels; celadon border of flowers and cypresses.

Length 7 feet 2 inches; width 4 feet 4 inches

613. NORTH PERSIAN HERATI RUG

230- Allover Herati trellis pattern with particolored turquoise blue leaves, in a deep royal blue ground with bands of brown *abrash*; pistache green lotus vine border showing small repairs.

Length 18 feet 7 inches; width 6 feet 7 inches

614. FEREGHAN MINA KHANI CARPET

360- Apple green field with an allover trellis of *mina khani* blossoms, peonies, and smaller flowers; rose scarlet border of interlinked 'turtle' pampas, with eight floral guards. Minor repairs.

Length 16 feet 10 inches; width 12 feet 4 inches

[See illustration]

615. KIRMAN CARPET

370- Light buff field with four fringed diamond shaped rose medallions surrounding a fifth in apple green and fawn, linked up by symmetrically curving lotus vines; rose crimson border of lotus and peony blossoms and curling lancet leaves, between blue and buff floral guards.

Length 17 feet 8 inches; width 13 feet 5 inches

616. AUBUSSON CARPET

650- Ecru field centred with a leaf-scrolled cartouche, repeated on a smaller scale at the four corners, containing bouquets of pink and mauve garden flowers, within golden rococo frameworks; ivory and gold columnar border entwined with pink roses.

Length 16 feet 7 inches; width 11 feet 10 inches

617. KIRMAN CARPET

2000- Gray field woven with an allover pattern of lobed and pendent quatrefoil medallions in rose and midnight blue, the field and medallions overrun with a symmetrical floral pattern of scrolling lotus and peony vines, jasmines, etc.; border harmonizing with the field, with rose and deep blue floral guards.

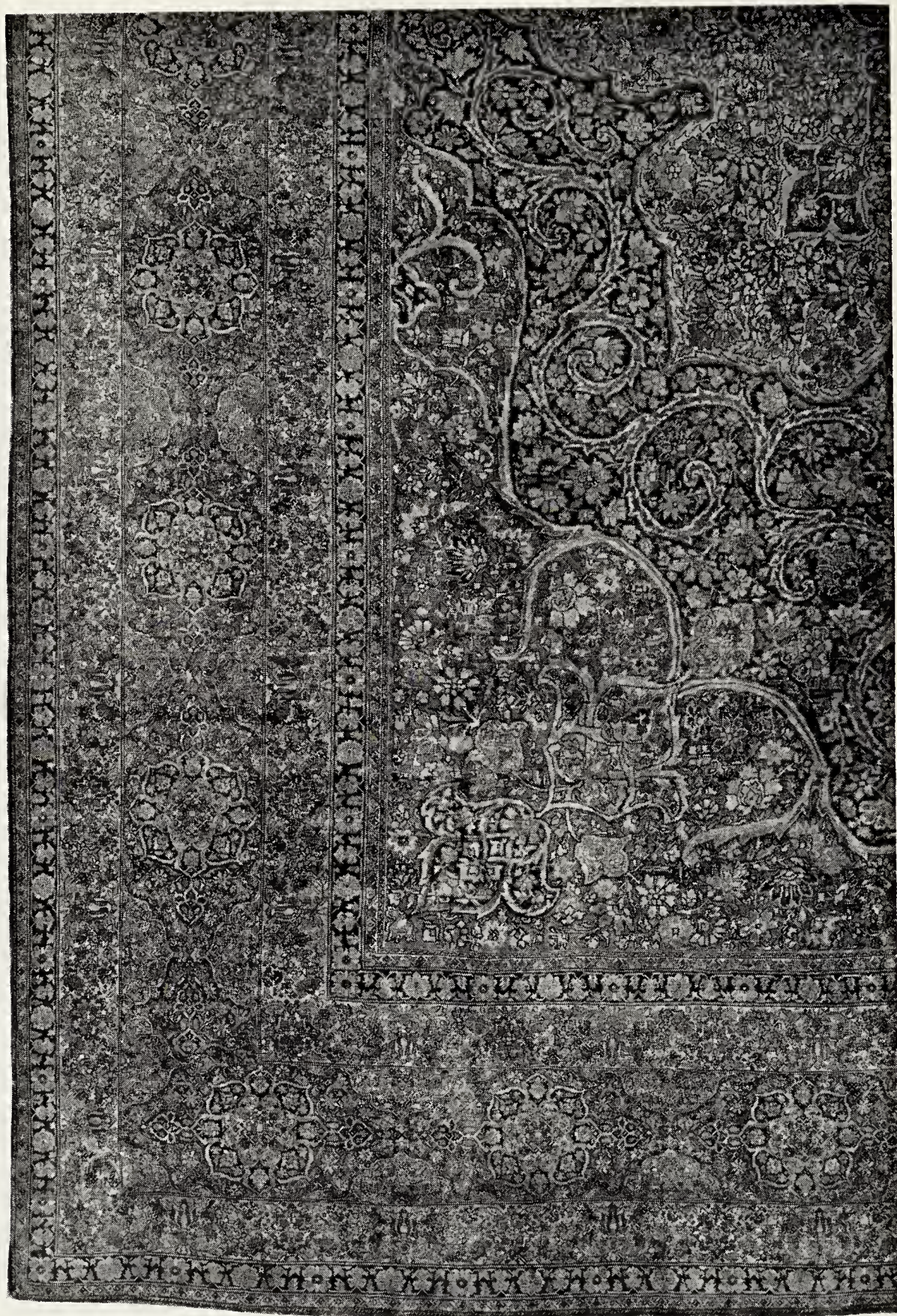
Length 28 feet 3 inches; width 15 feet 10 inches





[NUMBER 614]





[NUMBER 618 IN PART]



## 618. KIRMAN PALACE CARPET

850 Cartouche-shaped midnight blue field with rose crimson spandrels and large cusped old gold medallion, all overrun with scrolling creepers bearing lotus, peonies, and carnations, etc., in varied colors; broad border with a chain of crimson floral cartouches, between old gold and midnight blue subsidiary borders. A rug of important size and of fine quality. *Length 29 feet 6 inches; width 19 feet*

[See illustration]

## 619. OUSHAK CARPET

250 Cherry red field with allover pattern in light and dark green and turquoise blue of conventional floral, lozenge and cruciform devices within latch-hooked trellis frames; dark green and red rosette and vine borders.

*Length 30 feet 3 inches; width 17 feet 5 inches*

## 620. INDIAN CARPET

350 Woven with a floral mosaic medallion in an hexagonal field in shades of brown, blue, rose, and green with rose and turquoise floral spandrels; five floral borders in colors of the field.

*Length 18 feet 5 inches; width 15 feet*

## 621. KIRMAN CARPET

260 Field of midnight blue with four large clusters of garden flowers enclosing a huge pendent eight-pointed stellate medallion of Khorassan type with sky blue ground; numerous rose crimson, sky blue, and tan floral borders. Shows wear.

*Length 19 feet 2 inches; width 12 feet 3 inches*

## 622. ANTIQUE FEREGHAN HERATI CARPET

135 Allover Herati lattice pattern in subdued colors, in a dark blue field; narrow pistache green and scarlet borders. Shows wear.

*Length 19 feet 10 inches; width 8 feet 7 inches*

## 623. INDIAN CARPET

30 Plain bluish gray field, within a broad gray border of garlanded lotus palmettes. Shows discoloration.

*Length 16 feet 4 inches; width 12 feet 3 inches*

## 624. HAMADAN RUG

NT Close allover Herati trellis pattern in colors in a midnight blue ground; brick red floral border.

*Length 16 feet 5 inches; width 6 feet 3 inches*

[END OF SALE]

1 less 16570-

2 30190-

3 15858

4 55145-

5 51310

207

Total 169073-





# LIST OF ARTISTS

	CATALOGUE NUMBER
BAKALOWICZ, LADISLAUS The Duel	416
BASTERT, NICOLAS October: Holland	195
BELLONI, GIORGIO Nubi Vaganti (Roaming Clouds)	234
BIANCA, ANGELO DALL' OCA After the Confessional	233
BICCI, NERI DI Madonna and Child with SS. Michael and Blaise	453
BLAKELOCK, RALPH ALBERT, N.A. Indian Encampment	431
BOCK, THÉOPHILE DE Windy Day River Landscape	198 204
BOSBOOM, JOHANNES In a Dutch Barn	191
BOUDIN, LOUIS EUGÈNE S. Valery-sur-Somme Le Quai de Villefranche	225 439
BROWN, JOHN LEWIS Riding Lesson	422
CANALETTO (ANTONIO CANALE) Grand Canal: Venice	458
CAZIN, JEAN CHARLES Fields in Moonlight Chaumière du Nord	212 227
CLAYS, PAUL JEAN Fishing Boats	210



	CATALOGUE NUMBER
COROT, JEAN BAPTISTE CAMILLE	
Souvenir des Bords du Lac de Garde: Italie	216
L'Etang aux Trois Vaches (Souvenir de Ville-d'Avray)	226
Le Pecheur: Crépuscule	235
Environs de Sèvres	436
Souvenir des Dunes de Scheveningue	441
COURBET, GUSTAVE	
The Breakers	229
DAGNAN-BOUVERET, PASCAL ADOLPHE	
The Watering Trough	430
DAUBIGNY, CHARLES FRANÇOIS	
Breezy Day in Summer	221
DETAILLE, JEAN BAPTISTE EDOUARD	
The General Guide	192
DIAZ DE LA PENA, NARCISSE VIRGILE	
Heart of the Forest	213
L'Horoscope	419
A Pool at Fontainebleau	425
Les Baigneuses	438
DIETERLE, MARIE	
A Normandy Pasture	218
DOMINGO Y MARQUES, FRANCISCO	
The Duel	421
DROUAIS, FRANÇOIS HUBERT (AFTER)	
Mademoiselle Helvetius, Comtesse de Mun	460
DROUAIS, FRANÇOIS HUBERT (SCHOOL OF)	
Charles Philippe de France, Comte d'Artois, Charles X (Aged Six)	447
DUPRE, JULES	
Landscape with Cattle	190
Marine	206
The Open Sea	228
The Cottage	424
Road to the Sea	435

	CATALOGUE NUMBER
FANTIN-LATOIR, HENRI	
Venus and Adonis: Melody from Schumann	217
Le Reprimand de l'Amour	437
FROMENTIN, EUGÈNE	
Arab Encampment on the Nile	239
Arabs Reconnoitering	427
GERMAN XIX CENTURY SCHOOL	
Mountain Landscape	415
GUARDI, FRANCESCO	
Seaport and Classic Ruins in Italy	442
HARLAMOFF, ALEXIS	
Little Gretchen	459
HARPIGNIES, HENRI JOSEPH	
Springtime	207
Moonlight	224
Near Herisson	423
Mediterranean	440
HENNER, JEAN JACQUES	
La Tristesse	209
Portrait of a Girl	215
Nymph Leaning Against a Tree	231
HUGUET, VICTOR PIERRE	
Porte de l'Arsenal	243
INNESS, GEORGE, N.A.	
Evening Landscape	433
ISABEY, EUGÈNE LOUIS GABRIEL	
La Chasse	238
The Fishing Fleet	443
JACQUE, CHARLES ÉMILE	
Moutons dans une Grange	193
Moutons au Pâturage	223
Sheep in the Forest	237
Shepherdess and Sheep	434
JONGKIND, JOHANN BARTHOLD	
Moonlight on the Canal	211



	CATALOGUE NUMBER
KNAUS, LUDWIG The Guitar Player	417
LAWRENCE, SIR THOMAS, P.R.A. Portrait of Mr Romilly (Miniature)	418
Charles Harvey, Esq., M.P., F.R.S., F.S.A.	446
Portrait said to be of Catherine Stephens, Countess of Essex	450
LEFEBVRE, JULES JOSEPH Pandora	232
LENBACH, FRANZ VON Prince Otto von Bismarck	455
Dr Theodor Mommsen	456
LEPINE, STANISLAUS French Landscape	200
L'HERMITTE, LÉON AUGUSTIN Domestic Interior	203
Repos des Moissonneurs	236
Pèlerinage pour l'Enfant Malade: Eglise de Pleinpied, Bourges	427
MAES, NICOLAS Portrait of a Gentleman	452
MAKOVSKI, KONSTANTIN Portrait of a Woman	463
MARIS, JACOB Windmills on a River: Holland	201
Ploughing	202
MARIS, WILLEM Cows in a Pasture	197
MASRIERA, F. Algerian Beauty	461
MAUFRA, EMILE LOUIS MAXIME Coin de Plage: Belle-Ile en Mer, Les Rochers des Korigans, Dinan	219

	CATALOGUE NUMBER
MONTICELLI, ADOLPHE JOSEPH THOMAS	
Court Ladies in the Garden	208
A Woodland Fête	230
Ruins	242
RAEBURN, SIR HENRY, R.A.	
John Lamont of Lamont	444
J. Patterson, Esq., of Leigh	449
R.A. Ironside, Esq., of Tannockside	451
RIBOT, AUGUSTIN THÉODULE	
Le Philosophe	454
ROBERT-FLEURY, TONY	
Thaïs	462
ROUSSEAU, PIERRE ÉTIENNE THÉODORE	
Lisière d'un Bois Coupé: Forêt de Compiègne	222
Landscape with Figures	426
ROYBET, FERDINAND VICTOR LÉON	
Girl with Auburn Hair	428
SCHELFHOUT, ANDREAS	
Winter Scene: Holland	420
SCHREYER, ADOLF	
Halt at a Russian Inn	240
The Halt at the Fountain	457
TROYON, CONSTANT	
Shore of a Lake	197
Red Cow	199
Landscape with Cattle and Figures	214
VALKENBURG, HENDRIK	
The Spinner	196
VAN MARCKE, EMILE	
Cows Watering	205



	CATALOGUE NUMBER
VEYRASSAT, JULES JACQUES Peasant Midday Meal	220
VINCENT, FRANÇOIS ANDRÉ Monsieur de Baillon	448
VOILLE, JEAN LOUIS Portrait of a Young Man	445
WOODWELL, JOSEPH R. Landscape	464
ZIEM, FÉLIX Marriage of the Adriatic Grand Canal, Venice	241 429







LIBRARY  
METROPOLITAN

JUN 23 1942

THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*



119.8  
42